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March 24, 2000

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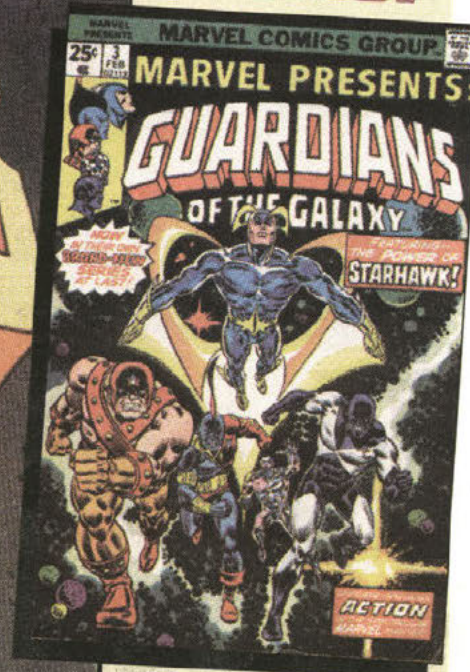
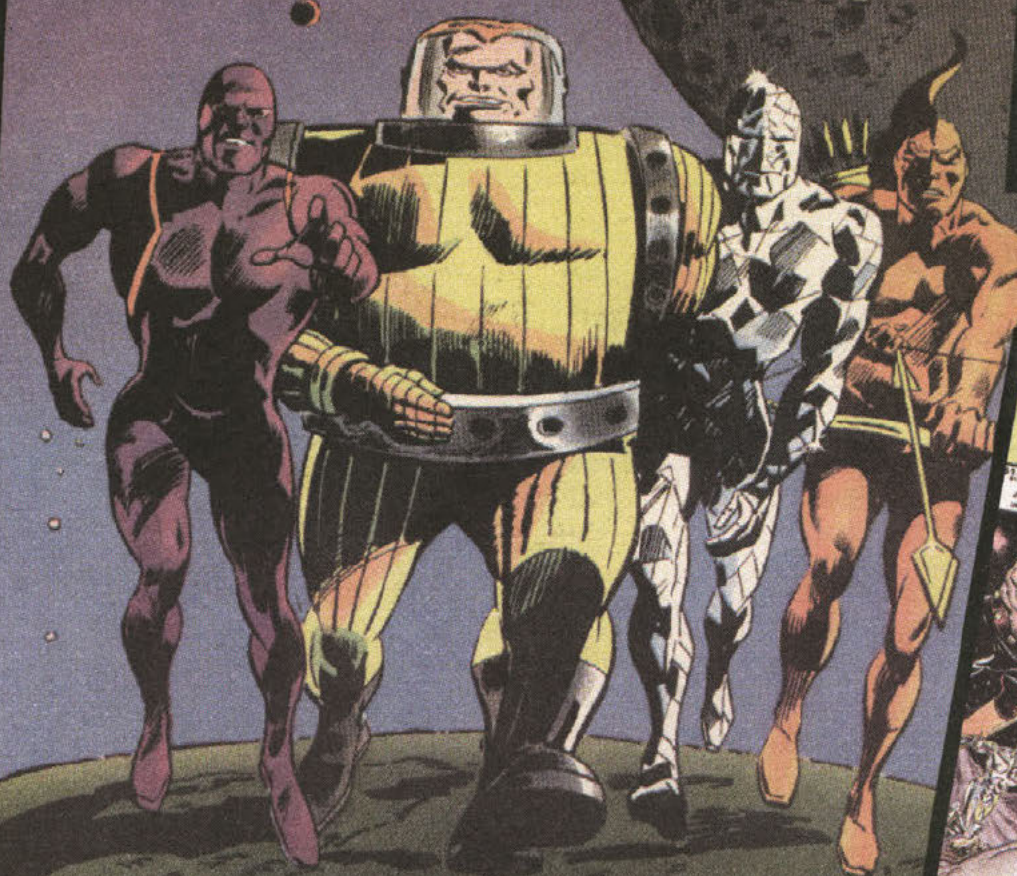
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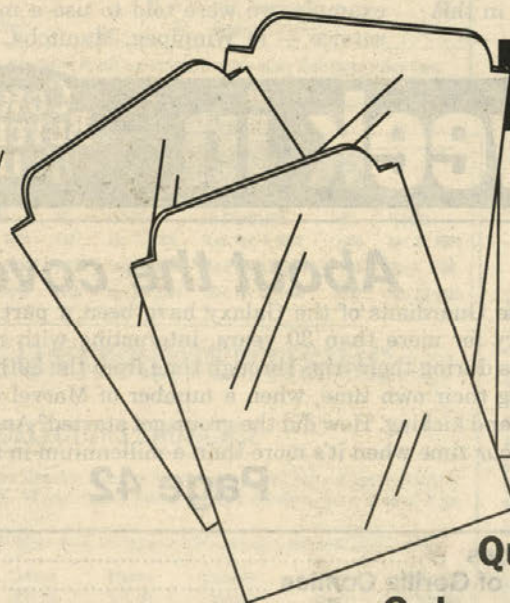


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COMICS BUYER'S GUIDE

#1375

March 24, 2000

(Vol. 30, #12)

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Are you caught in the Web? Or surfing the Internet?

The Internet is built on metaphors. But, then, so was that sentence.

Hell, computerspeak is riddled (another metaphor!) with cute figurative terms, starting with what happens when you turn on your computer. "Booting up," for example, is an in-group reference to "By His Bootstraps," a science-fiction story by Robert Heinlein. It's so in-group that computer gurus of today may not even know the term's origin.

Just as "booting up" may sound more intimidating to the new computer user than "switching on your computer," so there are all sorts of other insider informational bits (and bytes?) that may keep those who don't possess them from enjoying full use of today's computers. But things aren't as scary as they used to be — when an accidental combination of keys might bring up the message: "Reformat the hard drive? [Y] [N]" (It sounded like such a nice, refreshing thing to do, you know?)

In this issue of *CBG*, you'll find a guide to some aspects of comics collecting that can be enhanced by using the Internet. Do not, by the way, forget to check the Internet Directory in the main body of each issue of *CBG*; it's on Page 52 this week. Those listings will supplement what you find in this pull-out guide.



Editorial
by
**Maggie
Thompson**

I should also note one aspect that concerns some Internet users: accessibility of adult material to young users. After checking sites referred to in the insert, I noted that there were some not designed for young viewers. I noted them with the symbol — but even that wasn't as clear as I wished; for example, the site for Re-Visionary has other material that would be fine for kids.

Helpful adjuncts to comic-book enjoyment abound these days, and you can even lose sight of how aids to collecting can interact to supplement each other. For example, it has been an effort of years to set up a toll-free "comic shop locator service" phone number. [You do remember that, don't you? (888) COMICBOOK.] The service is in place, but its handiest use is in urban locations. From Iola, in our most recent call, for example, we were told to use a mail-order service — in Winnipeg, Manitoba, Canada.

And to use it to check an urban area before a trip, we'd need to know our destination's ZIP Code.

Not that there's anything *wrong* with that — but there's a supplementary approach to the valuable locator service tool (which, after all, has the advantage of connecting potential customers with human beings in the shops). A quick check of www.yahoo.com will produce a *Yellow Pages* listing which (in the case of Iola) pulls in names of shops in an increasing radius, one 21 miles away, one 41.3 miles away, and one 63.3 miles away. [Memo to comics shop owners: This way of keeping yourself in front of the public is reason enough *by itself* to be sure your listing is up to date in your area's *Yellow Pages*. I know of at least three comics shops which *could* have had listings but apparently figured they could make do with no new clientele. Creaky old technology sometimes integrates very smoothly with the newest of the new.]

And, as this issue is going together, www.stanlee.net is launching — yet another site long-time comics buffs will want to check out. And, of course, www.eHero.com is in the midst of launching Gorilla. And, finally, when was the last time you checked out www.comicsbuyersguide.com? See you there.

This week in

COMICS
BUYER'S
GUIDE



About the cover

The Guardians of the Galaxy have been a part of Marvel Comics' history for more than 30 years, interacting with many 20th century heroes during their trips through time from the 30th century as well as during their own time, when a number of Marvel characters are still alive and kicking. How did the group get started? And who's still around from our time when it's more than a millennium in the future?

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Bill Schelly teams fanzine heroes 28
Hang out with more members of Gorilla Comics 48

Ask Mr. Silver Age by Craig Shutt 57

Who watched The Watcher's origin?

But I Digress by Peter David 66

Peter has a plan, a simple and cunning plan.

Point of View by Mark Evanier 46

Ageism in Comics is more than a damn shame. Consider Herb Trimpe's virtues.

Tony's Tips by Tony Isabella 44

Tony reviews the comic book that made him want to be a comic-book professional.

News includes: Longtime Marvel artist George Roussos dies, Will Eisner prepares to tell Vietnam stories, Bat-titles undergo more creator changes, The X-Men's history is examined, Scott Lobdell will leave *Gen*¹³, and lots of folks attended this year's Alternative Press Expo **6 and elsewhere**

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Note: *CBG's Week-at-Glance Calendar* will return next week.

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Items for *Comics Guide* should be sent to Editor Maggie Thompson.

Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation.

Please note: Due to the volume of material received, no review can be guaranteed.

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PREVIEWS



March forward...into a truly amazing March! It's getting closer and closer to the time when we can throw off winter, and it's already spring in the pages of *Previews*! On the front cover: the world is ending...and that's only the beginning in Image's **Savage Dragon #75**. Around back: It's **The Silver Age**, as DC turns back the clock for a super-heroic extravaganza from yesteryear!

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PREMIER

Get in the Spirit...The Spirit Archives, that is, as DC releases the first in a series of hardcover reprints of the history-making

Eisner strip!

Also:

- Never say never...but prepare to say quite a bit about Dark Horse's **Nevermen!**
- Mark Waid takes on the **World's Greatest Heroes** as he begins his run on DC's **JLA!**
- It's a new creative team as Rick Veitch, Paul Jenkins, and Keu Cha take the reins on Image and Top Cow's **Witchblade!**
- See the world of the **Marvel Universe** through the comics its inhabitants read with **Marvels Comics!**
- **Wizard #105** sees the future and pronounces it good, thanks to an **Earth X #1/2** by Alex Ross, Jim Krueger, and Bill Reinhold!

COMICS

CrossGen Comics bursts onto the scene with **CrossGen Chronicles**, a 48-page stand-alone epic that establishes the new **CrossGen**

Universe!

Also:

- Marvel's **Mighty Mutant** takes on the **Warrior Woman** from the East as **Crusade** presents **Wolverine/Shi: Dark Night Judgement!**
- Be **Supreme!** Alex Ross sculpts a magnificent statue of a man and his dog for **Dynamic Forces—the Supreme Statue** (featuring Radar, the Hound Supreme!)
- It's a horror story made all the more horrific because...it's real. **Fantagraphics** presents **Joe Sacco's** brutal recounting of the war in Bosnia: **Safe Area Goradze**.

MAGAZINES

Like the web site, only you can fold it up and take it with you—it's **eBay Magazine!**

BOOKS

The best scriptwriters creating today's hottest comics discuss their exacting craft in candid interviews in **Writers on Comics**

Scriptwriting!

MERCHANDISE

As the **X-Men** prepare to make the leap to the big screen, *Previews* stands ready with a slew of **X-Men** movie toys!

Also:

- **Microman** is back and she's ready for battle! That's right—get ready for **Lady Command toys!**
- It's **Nightmare Before Christmas** as you've never seen it before, with a new line of merchandise, including **cell-phone holders, keychains, statues, and more!**
- Who's your Master? Find out with the **Previews Exclusive Buffy the Vampire Slayer Master Vinyl Figure!**
- **Busted!** Check out **Terry Moore's Katchoo** as you've never seen her before...as a mini-bust from **Moore Action Collectibles!**

FEATURES

Find out what you can expect to see in stores when the **X-Men** movie hits, thanks to the **Previews X-Men Merchandise**

Report!

Also:

- **Beau Smith** and **Billy Tucci** tell tales out of school in an exclusive interview about **Wolverine/Shi!**

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Farewell to George "Inky" Roussos

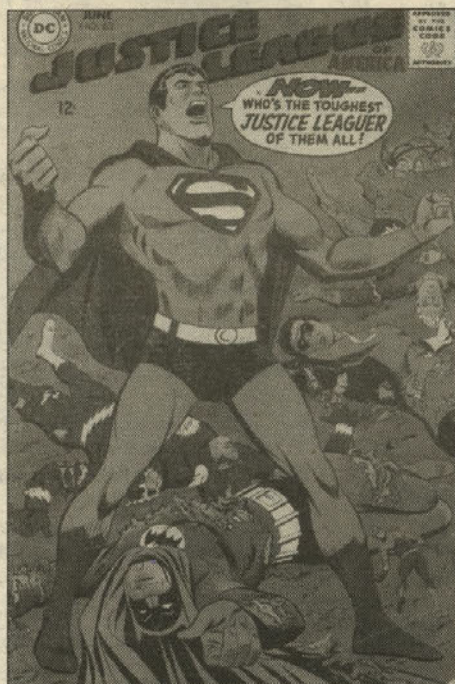
By Bill Cain

George Roussos, one of the most versatile creators in comics history, passed away in his home Feb. 19. He was a mainstay at Marvel since becoming a regular member of its staff in 1972, but he was a well-known veteran of the industry even then.

For an amazing 60 years, he did it all in the comics industry. Beginning in 1940 working with Bob Kane and Jerry Robinson on *Batman*, he worked as an artist, inker, colorist, and letterer on practically every comics character in the industry. An equally adept veteran of the newspaper strips, he worked with many of the greats in that field, dating back to *The Lone Ranger* in the '40s. An accomplished photographer, painter, scholar, international traveler, and animal lover, the extremely humble Roussos always avoided any acclaim or praise for his efforts.

Found art early. Born in Washington, D.C., Aug. 19, 1925, Roussos was proud of his Greek heritage and developed a love for art early in his life. In the 1930s he was attracted to the *Barney Baxter* comic strip created by Frank Miller (obviously not the Miller of *Dark Knight* fame). He imitated Miller's style and began a correspondence with him, learning from Miller's comments and criticisms. In 1940, Roussos answered an ad for an art assistant to Bob Kane, who was having a hard time keeping up with demand for his new creation, *Batman*.

He was hired from a pool of about 60 applicants and proceeded to a successful tenure doing backgrounds, lettering, and inking, while Jerry Robinson did the figures. Later, Bob Wood labeled Roussos as "Inky." It was a nickname fans and creators knew him by throughout the 1940s. Wood even created a villain for his Presto Martin back-up feature in Lev Gleason's *Silver Streak* called "Inky Roussos, Cartoonist of Crime" to honor his friend.



Roussos worked on these covers for (left to right): *Justice League of America* #63, *Showcase* #67, and *Incredible Hulk* #1.

A varied career. Roussos created the character Nightro as a back-up feature in several of Gleason's early *Daredevil* stories. He also worked on several newspaper strips, lettering *The Lone Ranger* dailies and Sundays with Charles Flanders, inking backgrounds and doing breakdowns for Dan Barry on *Flash Gordon*, and doing the same on *The Phantom* as an assistant to Sy Barry.

Newspaper strips continued to be one of Roussos' favorite artistic endeavors.

He even worked with *Batman* writer Bill Finger to develop a newspaper strip character called *Transisto* in the late 1960s. The concept was accepted initially by an English newspaper, but due to editorial changes, never saw print. *Transisto* was set in the future, featuring the relationship between modern man and modern science. Roussos wanted to explore man's unique world in a science-fiction or



fantasy setting with ample doses of humor, but it never found the right audience.

Many fans of the Golden Age will always identify Roussos with his work in *Detective Comics* on *Airwave*, which he drew and inked. It was one of the few series he pencilled, although he also did exceptional work inking *Vigilante* and *Johnny Quick* in the '50s.

A well-known inker. Inking always appealed to Roussos more than pencilling, so that was the area he concentrated on the most. He worked with Jack Kirby for the first time in 1940, inking backgrounds on *Captain America* #3, laying the groundwork for his future with Marvel. He worked for Timely, Atlas, Standard, Harvey, Western Publishing, and E.C., working mostly on mystery stories and science fiction.

He returned to Marvel in 1964, inking various titles using the pseudonym



"George Bell." By 1972, he was hired on the Marvel staff full-time, where he worked until his death.

Former Marvel Editor in Chief Jim Shooter, at the 1995 Chicago Comics Convention, commented to the audience at the Stan Lee Roast that Roussos was "one of the best cover colorists in the universe."

George Roussos was one of the most vibrant, creative, and humble persons I've ever had the pleasure of knowing. My world is much darker and colder without him in it. He lost his wife, Florence, in 1998.

As the great patriot William Penn wrote in 1693, "They that love beyond the world cannot be separated by it. Death is but crossing the world, as friends do the seas; they live in one another still."

Bill Cain recently completed an interview with Roussos, his best friend. That interview will be published in the June issue of *Alter Ego* magazine.

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DC COMICS



Eisner tells Vietnam stories for Dark Horse. Despite the fact that DC will soon begin reprinting his classic works in its *Archives* format, legendary comics creator **Will Eisner** has forged a deal with Dark Horse to publish his latest work.



Eisner

Sources at the publisher have confirmed that the company will release a new graphic novel by Eisner this July. Titled *Last Day in Vietnam: A Memory*, it will comprise short vignettes set during the closing days of the Vietnam War.

Like many of Eisner's works, *Last Day in Vietnam* will be autobiographical in nature and begins with an introduction that reads in part: "In the autumn of 1967, I was based in Saigon for what was supposed to be a short tour of

duty ..."

The stories are culled from Eisner's encounters with memorable people he met during his time in the country and are arranged in order of personal importance. He is currently finishing the project, but, while the final page count is not yet known, Dark Horse sources report that the prolific creator has turned in more than 58 pages so far.



Bat-changes.

With only two post-"No Man's Land" issues on the stands, *Batman* writer **Larry Hama** has announced that he will leave the title with #580. Citing "creative differences," Hama said that there was no bad blood between himself and the Bat-offices but declined to go into detail regarding what brought about the decision.

He is working with Bat-Editor **Bob Schreck** on a hardcover Green Lantern project tentatively titled *Hal Jordan: Last Will and Testament*.

While DC has yet to name a possible replacement, **Jeph Loeb** is a strong possibility. Asked if he would be moving over to the title, making him the only writer to write both *Superman* and *Batman* simultaneously, Loeb declined to comment.

In other Bat-news, *Detective Comics*' regular penciller **Shawn Martinbrough** will take a three-issue sabbati-

cal for #747-749. He'll return with #750, an extra-length issue featuring Ra's al Ghul. Filling in for Martinbrough will be artist **Will Rosado** for #747 and **Phil Hester** for #748 and #749.

X-MEN! *X-Men Forever?* In a move to capture *Avengers Forever* magic with The X-Men, Marvel has tabbed **Fabian Nicieza** to write a time-spanning epic similar in theme to the **Kurt Busiek** and **Carlos Pacheco** opus *Avengers Forever*.

According to Nicieza, while plans for the series are still in the finalizing stages, he will team with artist **Kevin Maguire** for the mini-series that will have a format similar to *AF*.

"The series will take a disparate group of X-related characters and dispatch them on a mission of 'universal importance' that sends them to the very heart and soul of the decisions that have been made that have affected mutants in the Marvel universe," Nicieza said.

The series is scheduled for release later this year and will run six to eight issues.

Lobdell leaves Gen¹³. After only eight issues, **Scott Lobdell** has confirmed that he will leave *Gen¹³* with June's #54. The reason, according to Lobdell: creative differences. "It was



pretty clear to me that editorial wanted to go in one direction — play to the 'history' of the series — while I wanted to plow forward," Lobdell said. "That seems to be happening a lot to me lately."

Lobdell also commented on rumors that he's leaving over a difference of

opinion over a lesbian kiss between team members Rainmaker and Fairchild. "That may be oversimplifying the situation," he responded. "Yes, I did write a scene that dealt with a heretofore-unrevealed encounter between the two — which I continue to feel fit perfectly in continuity. I didn't feel it was a betrayal of Caitlyn's character to reveal that — pre-genactive — she might have conceivably experimented. Everyone else disagreed with me. So, while it was not the reason I left, it was a pretty strong message to me that I had one view of the characters and editorial had another view."

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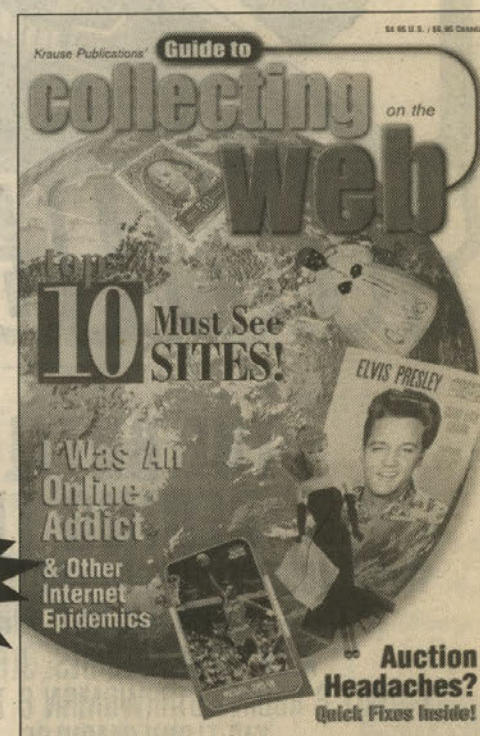
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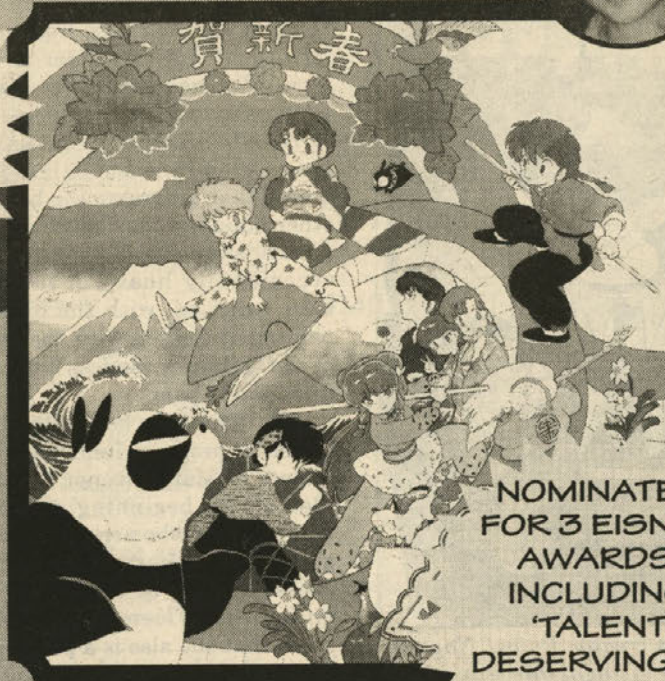
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Alternative Press Expo goes APE in new location

By T. M. Lowe

While the Alternative Press Expo lacks the size and glitz of Comicon International: San Diego and Wizard World, it represents a core of original and creative ventures in the industry. Creators and companies represented at APE are the ones most likely to interest readers who are not already fans — at least, not super-hero fans.

This year APE moved from its former home at the San Jose Convention Center to Fort Mason Center in San Francisco. The new site, literally over the water, allowed for brief moments of quiet respite watching the waves under gray San Francisco skies. It also required that programming be done in another building. This was a mild inconvenience, since the intermittent rain was occasionally heavy. A few programs were canceled, with the biggest disappointment coming with the cancellation of the "Internet comics: Where do we go from here?" panel.

While not the best-attended, an interesting program item was "The many talents of Mary Fleener." It was scheduled at the beginning of the day, and many people who arrived later or hadn't gotten their bearings immediately expressed regret at missing it. Many familiar with Fleener's comics may not know that she also is a painter, a talented sculptor, and a fabulous dulcimer



Anina Bennett (*Heartbreakers*) and Zander Cannon (*Replacement God and Top 10*) were just two of the many guests of the show.

player.

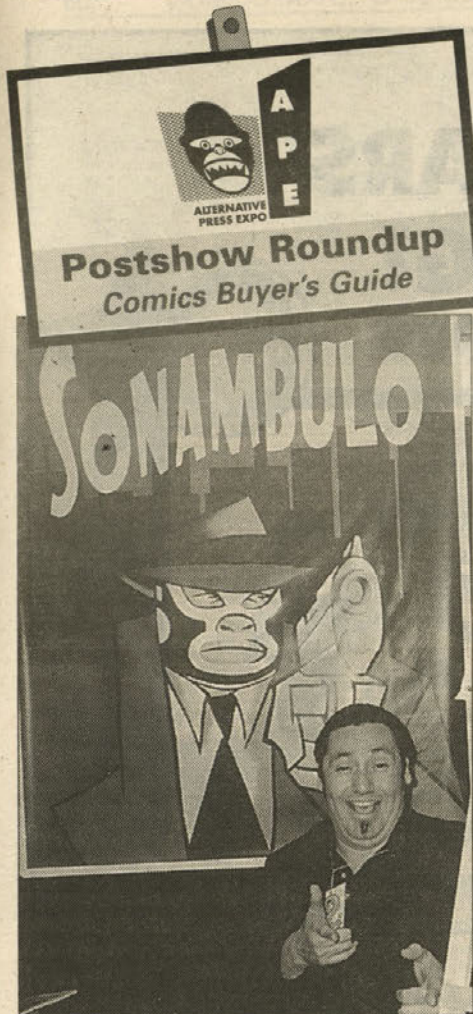
Despite the new location, minimal local advertising, and wet weather, APE gathered a good-sized crowd. Word on the floor was that attendance was up from last year, which is a particularly inspiring thought, since APE may be the best guide to the future of the industry. If so, that future is diverse and bright. The big fish of the alternative pond — Oni Press, Slave Labor, Last Gasp, Top Shelf, and Fantagraphics —

were well represented, as were many self-publishers and small press concerns.

Che Gilson had one of the most beautiful tables, with her Mardi Gras beads and metallic purple table cloth, all of which showed off her excellent work. Look for her upcoming series with Jimmie Robinson.

Jeff Nicholson's Colonia Press and Michael Brennan's *Electric Girl* are part

(Continues on Page 12)



Sonambulo creator Rafael Navaro pointed the way to fun at this year's APE.

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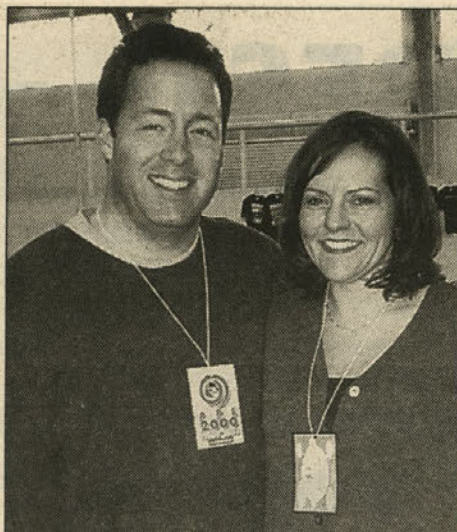


Jimmie Robinson and Che Gilson greeted fans at the show.

APE POST-CON (From Page 10)

of a growing trend: artists and writers who produce work that is appropriate for a wide range of ages and more accessible to girls and women. They both made a good showing and had lots of traffic. The four prototypes of the upcoming Blammo toy were given away in a drawing. Blammo is the Electric Girl's dog and one of the most delightful things in the comic book.

Another table with many visitors



Electric Girl creator Michael Brennan and his wife enjoyed the show.

and good things to offer was Lisa R. Jonte with her *Miscellany* mini-comic, aimed at fans of manga, myths, and cute comics.

Jonte was situated next to the table shared by Trina Robbins and Friends of Lulu. This was Robbins' first time attending APE, and autograph-seeking fans grabbed her books on the history of women in comics and books for girls. Friends of Lulu generated a great deal of interest in its upcoming anthology, both from readers and potential contributors. Details of the project appeared in *Comics Buyer's Guide* #1368.

The comics industry is expanding in many directions. Some projects are kid-friendly and will help develop future readers; others are designed for an adult audience. V. Vale had his recently re-acquired Re-Search Books there for those interested in obscure human behaviors. While not comics, the Re-Search books are of great interest to the modern primitive and more colorful elements of the alternative press world.

Gabe Martinez' *Satanic Racoon* is sure to jolt the jaded.

Multi-culturalism is a firm resident in comics, as well. Rafael Navarro, the creator behind *Sonambulo*, was next to *El Muerte*, *The Aztec Zombie*, and *El Gato*, three comics that bring a West Coast Latino slant to comics.

The Asian pop-culture survey *Giant Robot* magazine helps keeps manga and comics connected and informed.

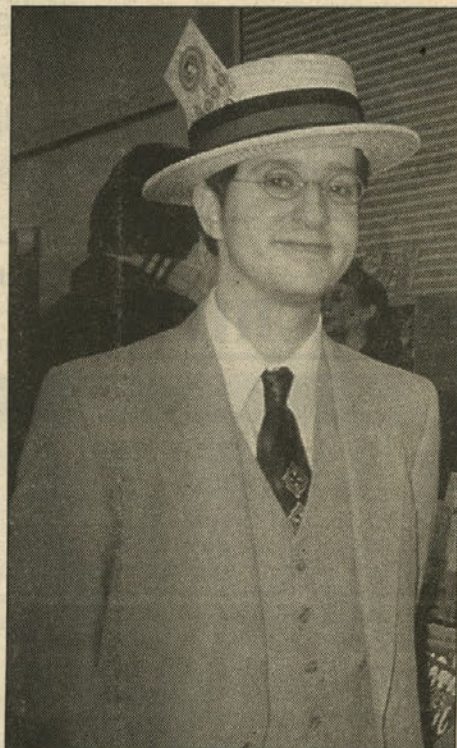
Patrick J. Lee is doing zines with an eye to personal stories with titles like *The Yellow Kid*.

And, of course, there were personal favorites there, too, like Jason Little, best known for *Jack's Luck Runs Out*; Anina Bennett, writer of the science-fiction adventure *Heartbreakers*; Steve Lafler, the man behind *Bughouse*; and, of course, Zandor Canon, doing both small press (his own *The Replacement God*) and drawing Alan Moore's *Top 10*.

Not all the famous people at APE were comics creators. Popular singer Chris Isaak spent the last few hours of

the show perusing the floor and buying armloads of new and exciting comics, which should be an inspiration for Isaak's fans to take a closer look at alternative press comics.

Perhaps more high-profile comics readers are the future of the industry, as well.



Jason Little (*Jack's Luck Runs Out*) was nattily dressed at his booth.

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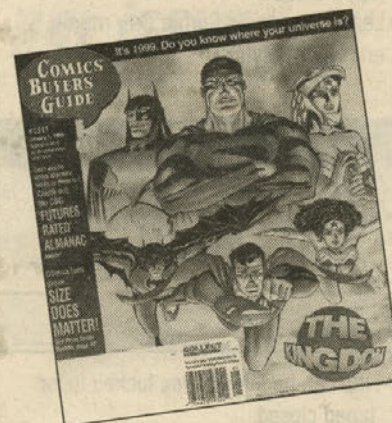
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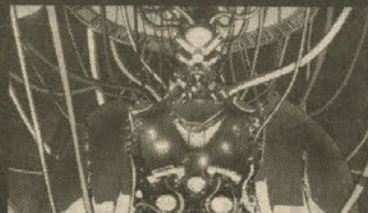
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Sid Wright

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I am a long-time reader of *CBG* but a first-time writer. I have a question (which I hope will not show too much ignorance on my part). It pertains to a recent DC multi-title storyline with which I am familiar (but only in an overall sense).

I was considering picking up the Golden Age *Green Lantern Archives*, when I got to thinking about the "Crisis on ..." series. Alan Scott is now a part of Batman's world, yes? They share the same city streets, as it were.

I know about The JLA's involvement (or lack thereof) in the "No Man's Land" storyline. I know about the crossover mania with all of Batman's supporting cast in that same year-long epic.

Since I did not follow any of the secondary storylines in the support titles, I may have missed something. Did the newly renamed "Sentinel" have any part to play?

Or did I, indeed, blink and miss something?

[**BWF:** The JSA's headquarters was in Gotham City in the basement of Alan Scott's Gotham Broadcasting Company headquarters during the Mike Parobeck 1992-3 series. According to *Green Lantern Secret Files* #2 (Sep 99), Alan Scott (Sentinel) is a

member of the board of directors of Scott Telecommunications (formerly Gotham Broadcasting Company), and his base of operations is Manhattan.

In the JSA Timeline in *JSA Secret Files* #1 (Aug 99) under recent events, it said, "Gotham City and The Justice Society's former GBC Broadcasting Headquarters are razed by a disastrous earthquake. The JSA's trophies and keepsakes, including a number of powerful artifacts, are temporarily moved to an upstate warehouse for safekeeping."

So, yes, Alan Scott should now be in Batman's world, but "Sentinel" wasn't involved in the "No Man's Land" storyline.]

Matt Williams

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Has anyone else noticed a certain similarity between the cast of the new movie *Mission to Mars* and the stars of "The World's Greatest Comic Magazine"?

In the trailer for *Mission to Mars*, we see a preliminary search team discover water on the red planet. A team of four more astronauts is sent to assist the search team in their investigation. The new team contains an older astronaut (played by Tim Robbins) who sports brown hair with graying temples. He is apparently having a re-

lationship with the female astronaut in the group. Joining them are a brash young astronaut (Jerry O'Connell) and what appears to be a gruff veteran (Gary Sinise).

Could it be that we're getting a *Fantastic Four* movie before Chris Columbus gets around to making his version?

Justin Bacon

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Peter David should be very happy to know two things:

First, whenever I dig the copies of *X-Factor* he wrote out of their box, there are only two complaints which I have to make:

(1) Why the hell can't Marvel just let its creators tell the stories they want to tell without constantly disrupting them through an incessant barrage of crossover events? I don't mind it when the creators on both titles are the same (because the creator is capable of bringing synergy to the union of the two in the story he wants to tell), but when random corporate "events" clearly impede a creator's ability to develop his characters and storyline, no one benefits.

(2) Why did #87 get all preachy? (It's a question which David's *BID* in #1370 kindly provided the answer for.)

(Continues on Page 18)

For Art's Sake

By Chris Smigiano



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**MARCH
AT A GLANCE**

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Oh My Goddess! Part VIII #3:

The Queen and the Goddess (one-shot)

Star Wars: Episode I Adventures

(trade-paperback collection)

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Xena: Warrior Princess #7

Oh, So?

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Second, I have never had the ending of a comic book spoiled for me yet (except on the rare occasion when I'm reading older comics I've never had before, and the events in the back issues have been referred to by newer comics which I have read. That doesn't count, though).

This is largely because I carefully avoid reading the info in *Previews* or any other resource on a series which I am currently reading. (I will read descriptions for comics which I am not reading and am thinking about buying.) Thus, the surprise ending of *Thunderbolts* #1, *Hulk* #466, and dozens of others have been left totally untouched.

Actually, I am now in a position of having to withdraw my last statement: Kurt Busiek once "spoiled" *Astro City* Vol. 1, #1 for me by describing (at some event at the Chicago Comicon that year — when it was still called the Chicago Comicon) Samaritan's dream of [self-applied spoiler censor]. Bad Busiek! Bad Busiek!

Ah well, all is forgiven.

In any case, I hope this will make David feel much better.

Jake Fulton

26847 Ruether

Warren, MI 48091

I am totally against a "Year One" or "Batman Beyond" film for the same reason I dislike comic-book "reboots." It cheapens any sense of history or legacy the series may have, not to mention that it compromises the validity and integrity of the characters. Furthermore, I am fanatically against this ridiculous *Dawson's Creek*-*Roswell*-inspired "Young Bruce Wayne" TV series I've read is being shopped around Hollywood.

I don't understand why Warner Brothers feels the need to invest in such gimmicks to revive the property. All it needs to do to make a success is make *Batman 5* and invest in a brilliant script, talented actors, and a visionary director.

I like the idea of Joss Whedon coming aboard as director, but the artist I'd really

want to see in charge of the film is Darren Aronofsky (of *Pi*). As for the script, I would love to see mystery novelist Ralph McInerney (author of the brilliant novel *The Red Hat* and the series of *Father Dowling* books) take a crack at it. I encourage all who love good reading to engulf themselves in *The Red Hat*. It is a suspenseful, humorous, roller-coaster, epic adventure with a touch of Hitchcock. With a little coaching from someone like Gerry Conway, who, incidentally, worked on the *Father Dowling* TV series, McInerney could write one amazing Batman script.

As for casting, I could see Bret Hart as Batman, but he'd better be screen tested extensively to make sure he can supply the required acting skills. If he can't deliver, find someone else but don't cast a big name just to have a big name, as with George Clooney. The talent must be matched to the character, as Tim Burton did with Michael Keaton. I'm intrigued by the idea of Neve Campbell as Selina Kyle and Catwoman, Harry Connick Jr. as Scarecrow, and the *Dark Knight Returns* version of Robin.

What's more important, I hope it will be an excellent and enjoyable production. Otherwise, there shouldn't be any more Batman movies.

[The red hat in question in the 1998 novel is that worn by a cardinal, and the plot involves religious debates, the naming of a pope, and a kidnapping. But that's only part of the story.]

John Koenig

P.O. Box 329

Huntertown, IN 46748

This is a tandem response to letters printed from Luigi Novi and Steve Ogden in *CBG* #1371. First, I'd like to address the debate concerning the graphic novel format and the single, 32-page-issue monthly format. Ysee, I really like the trade paperback format. It collects, between two covers, one coherent storyline and is, additionally, usually printed on better paper with better color reproduction in a nice bookshelf edition. It can be bagged or not but it sits vertically on the shelf right next to my novels, textbooks, and other non-fiction works. It also usually comes with entertaining introductions or afterwords to read.

That said, I must express my agreement with Novi in that it is probably for the best

that the single-issue format remain the dominant version of comic books for this one reason stated in his letter: better business sense for the publisher.

While I prefer the sturdier format of the TPB, I sympathize with publishers' unwillingness to commission lengthy works in the face of unsure sales.

Besides, sometimes the fun of collecting comic books is in searching out those elusive back issues that will complete a near-comprehensive series. And just because the majority of comics come out in a 32-page monthly format doesn't preclude publishers from issuing original or reprint material in TPB form from time to time.

I must also concur with Steve Ogden's conclusion in the same issue. He claims that kids today don't care much for comic books. Videogames, movies, and such fads as Pokémon are grabbing kids' attention and allowance money these days for reasons I can but guess at. The main reason, I suspect, is an ever-decreasing attention span. The aforementioned hobbies promise more immediate visual rewards than comics, which must be read, analyzed, and sometimes re-read.

Somehow I doubt, though, that playing "Mortal Kombat 9: Killfest" will assist children in learning how to read and spell the way comic books can. (They helped me to win classroom spelling bees repeatedly in grade school.)

One point I must disagree with Ogden on is the prohibitive price of current comics, especially now that Marvel has raised its cheapest line to \$2.25 each. Although this might seem to contradict my previously stated preference for the even-higher-priced TPB format, I have never bought those on any kind of monthly basis. To pay \$2.25 (usually more) per month to follow a storyline, however good, seems a bit ridiculous, especially considering that it is possible to purchase the same material at a convention a few months later at a fifth the cover price. This doesn't even address the issue of the amount of drivel that tries to pass itself off as good reading material each month on the newsstands and in comic shops.

Despite what I believe to be a dearth of quality new release selections out there, I continue to have high hopes for the comic-book industry, since I, like Scott McCloud, think that comics are a unique medium with almost

unlimited potential. All it takes is good writing and good art.

[I don't see that it's an "ever-decreasing attention span" that's leading kids to obsess on the Pokémon hobby. In fact, keeping track of the differences among 151 different characters and their traits so as to play the game to win — well, we're talking long-time, long-term devotion.]

On the other hand, that doesn't necessarily lead to having a lot of time left over for recreational reading. On the other other hand, Viz' Pokémon comics have been eliciting a terrific response. So some of those kids may be open to exploring our unique medium eventually. Cross your fingers.]

Chris Juricich

1808 Chestnut St.

Berkeley, CA 94702

A good deal of talk has occurred lately about the state of serial pamphlets and the idea that folks are passing on them to await the eventual collection. Makes sense, I suppose, since often (or occasionally) the compilation could be cheaper. That's certainly the case with the recent *Batman Beyond* collecting the first six issues.

The key to going for the trade paperbacks, though, is experience and grit. Experience comes from looking at a title that appeals to you and judging that there's no way in blazes it's ever going to get slapped into a collection. Cannily, then, *Chase* and *Chronos* were bought piecemeal, enjoyed, and then put in their box. Collection for these guys? Uh-uh. No, I don't think so.

Apply the same logic to a goodly percentage of the Vertigo mini-series, any of the Dark Horse licensed material, or *Groo* and there's a good chance you'll find it wrapped up nice and tidy between two sheets of thick paper stock within several months of its initial serial publication.

But this is experience, folks, and it has to compete with the fetishistic aspect of comics collecting. I'm one of the few who haven't read *Superman: For All Seasons* yet. Looked good, but I managed to find two of those \$4.95 prestige-format, squarebound books in the bargain bins and am looking for the last two.

Spend \$24.95 for the hardbound? No.

Find the last two squarebound issues for \$4.95 apiece? Ahh — so I could read the entire story for \$10.50 paying full price or: wait for the softcover. In part, this is just me being cheap, but comic books are fetish items for us: collectibles. Hardcore fans want their monthly fix, all the originals, both editions of the collections, and the sketches of the artist. This in no small way drives the monthly sales of pamphlet comic books.

If you can simply think of the dang things for entertainment and apply a bit of your judicious wit and experience to the comic-book market, you could become — a trade paperback collector.

Oh, the irony, you're thinking. Remembering that trades look better on your bookshelves and that it's easier to track one thing instead of several months of things, all you have to manage now is to stop buying certain comics for about six months. If you can manage that, you'll have about six months of min-

(Concludes on Page 20)

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By Batton Lash



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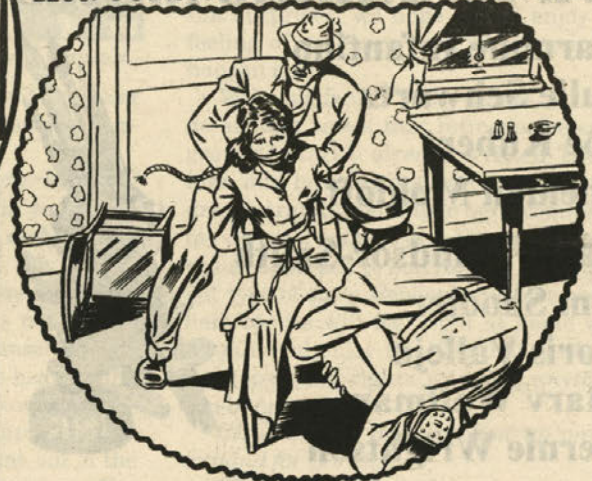


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Oh,
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From
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is and story arcs finished and waiting for collection. In six months, you could waltz into your local comics shop and have *Groo: Mightier than the Sword* or *Superman vs. Terminator*. The latest *Preacher* collection! Two or three *Star Wars* collections! Sound like fun?

You're still supporting the industry, you're still in good with your retailer, and your bookshelves will look just dandy! This has been a public service suggestion. Creators and publishers may be irritated that you've shunned their monthly issues and your mileage may vary.

Buy comics and have fun. Read them. Reread them. Use your head and take the advice for what it is: opinion.

[And if enough people do this, the "take it for granted" titles won't go to paperback, because sales on the periodicals will be so disappointing that the publisher won't bother to publish them in the first place. (More than one series that creators and fans have requested for paperback collection have been turned down by the publisher because retailers couldn't sell the issues of the regular series, even at a discount, in back-issue bins.)]

Christopher Stone

As a fan of Doctor Strange, I have not liked the way that the Master of the Mystic Art has been treated in the last decade. In his last monthly series, he went through radical changes that ranged from how his powers worked to growing long hair and looking like some kind of yuppie. It seemed a far cry from the early stories of Stan Lee and Steve Ditko, when the focus was on his maturation from an arrogant doctor to a more enlightened human being using the power of mystic arts to safeguard mankind from dark and sinister forces.

It's hard to say exactly when writers started to move away from the original ideas, but after Roger Stern ended his run writing the adventures in the mid-1980s, others started treating the magic powers, rather than the man who used them, as the focus.

Today Doctor Strange has declined from being a major Marvel character to putting in cameo appearances from time to time. It really does seem as if today's writers have forgotten what made him a great and complex hero. Marvel needs to make Doctor Strange a great character again. This can only be done by finding writers who know how to write compelling stories about magic and how it affects those who master the art. That's what Lee and Ditko did all those years ago.

There are writers in the business

who are writing stories along these lines and meeting with positive reactions from readers: DC's *Starman* series under the team of James Robinson and David Goyer. Both of them could restore Doctor Strange to his original glory, if Marvel asked them. Whether in the comics or the Marvel novels, it's time to make Doctor Strange a major player again. I hope this comes to pass, because he has such untapped potential.

Joey Burba

1305 Samuels Loop
Cox's Creek, KY 40013

Comics are in a sad state today; there is absolutely nothing out there worth reading. I haven't bought a new comic book in more than a year, and then it was only Marvel comics. There was a time, a mere five or so years ago, when I knew every corner of the Marvel universe until I got tired of being jerked around by my formerly favorite company. Several things led me to this: the Spider-clone saga, constant character revamps and series renumberings, constant mistreatment and cancellation of Doctor Strange, and Peter David's being forced off *The Incredible Hulk*, to name a few.

The complete disregard of Doctor Strange is what grieves me the most: Just because his adventures have spiritual and philosophical value instead of women with chests the size of beach balls is no reason to cancel his series. When I read his tales, with the exception of David Quinn's run, my soul felt uplifted, as if I could see the bigger picture of good versus evil as he did.

Come to think of it, how about an *Essential Doctor Strange*?

But back to my main subject: I've heard people say, "Try some independent titles," or, "These new comics are great reading," but, frankly, I don't care how good the creative teams behind the comics are: If I don't know or have a history with the characters, I'm not going to give a rat's whazoo about them.

I'd like to ask about creators' ownership of characters. If the creators of Captain America and Superman can get back the rights on their characters, does that mean that someday Stan Lee could get the rights to Spider-Man, Doctor Strange, The Hulk, and other characters he created? He should do that and start his own company with the characters he made famous; he'd bring them back to the way they were meant to be.

[How did you get to know or have a history with the characters you like? Wasn't it by trying a new comic book you thought might be great reading? You liked the comics you liked because at some point you liked the work some terrific creative team did, right? When you say, "There is absolutely nothing out there worth reading," it concerns me, because you're missing terrific

stuff. Peter David, for example, is off Hulk — but he's still writing comics. Would you have more fun with today's field, if you trade on your history with the creators you like?

The question of creators' ownership varies from character to character and circumstance to circumstance. Stan Lee, for example, was an employee of Marvel, drawing a salary to create material as work for hire, rather than working as a freelancer bringing a pre-existing project to Marvel. It doesn't mean rulings can't be different from project to project, either. But such tricky matters are what puts money in the pockets of legal experts.]

Mike Stinger

In response to Bill W. Miller's letter in *CBG* #1370, I caution him not to get too hopeful for a live-action "Batman: Year One." I understand that Joel Schumacher has written the screenplay which has a tentative green light. He is also lobbying to direct, which he'll most likely get. If it happens, that means "Batman: Year One" will end up a *Mad*-style satire, just like Schumacher's other two Batman movies: nothing for comic-book fans to get excited or be joyous about. I support handing the franchise over to Joss Whedon (*CBG* #1364).

Also, kudos to Jim Simant's letter in #1370. Well said!

Doug Simross

2642 Swans Rd. N.E.
Newark, OH 43055

I've just finished viewing A&E's *Biography* of George Reeves (Feb. 9) and, while I am neither a biographer or historian, I feel it necessary to point out an omission on the part of the producers, possibly because it did not lend itself to speculation of the sensational kind.

On page 58 of Gary Grossman's fine retrospective *Superman, Serial to Cereal*, series Producer Whitney Ellsworth expounded on a theory that is seldom mentioned by conspiracy advocates.

"Two weeks before his death, George had a bad automobile accident and suffered a serious brain concussion. He was having violent headaches, and his doctors prescribed painkillers. George added a little painkiller of his own — booze — and everybody knows that alcohol and sedatives make a very dangerous combination."

As a result, Ellsworth said he believed, Reeves may well have been in a state of temporary insanity or at least in a condition where he was not aware of what he was doing.

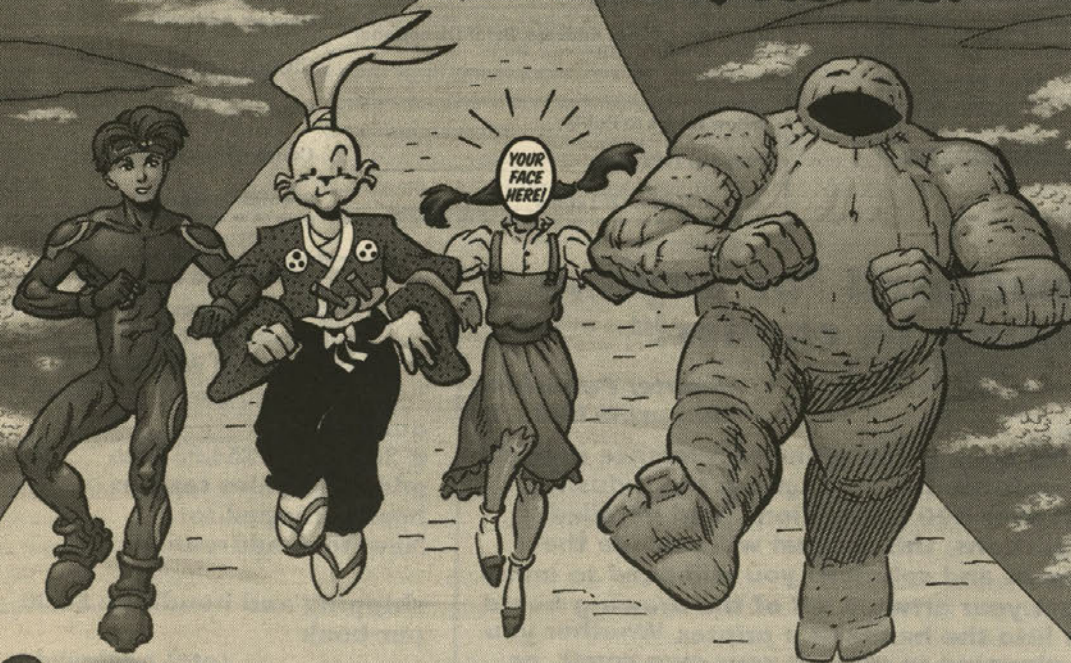
"Knowing George as well as I did," he said, "I just can't credit any other conclusion."

Forty-one years later, it may not really matter how it happened, but at least all the options should be considered before arriving at a conclusion.

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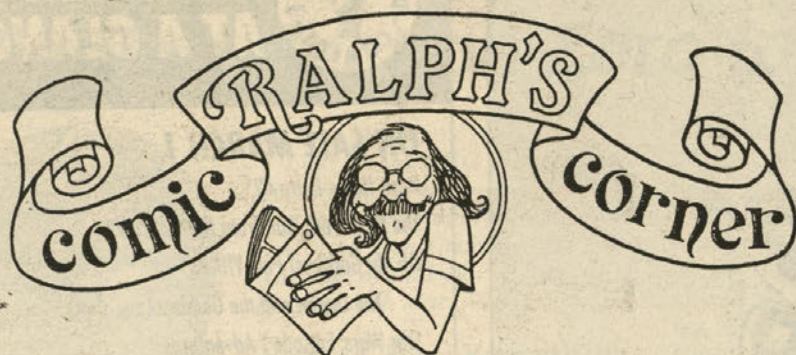
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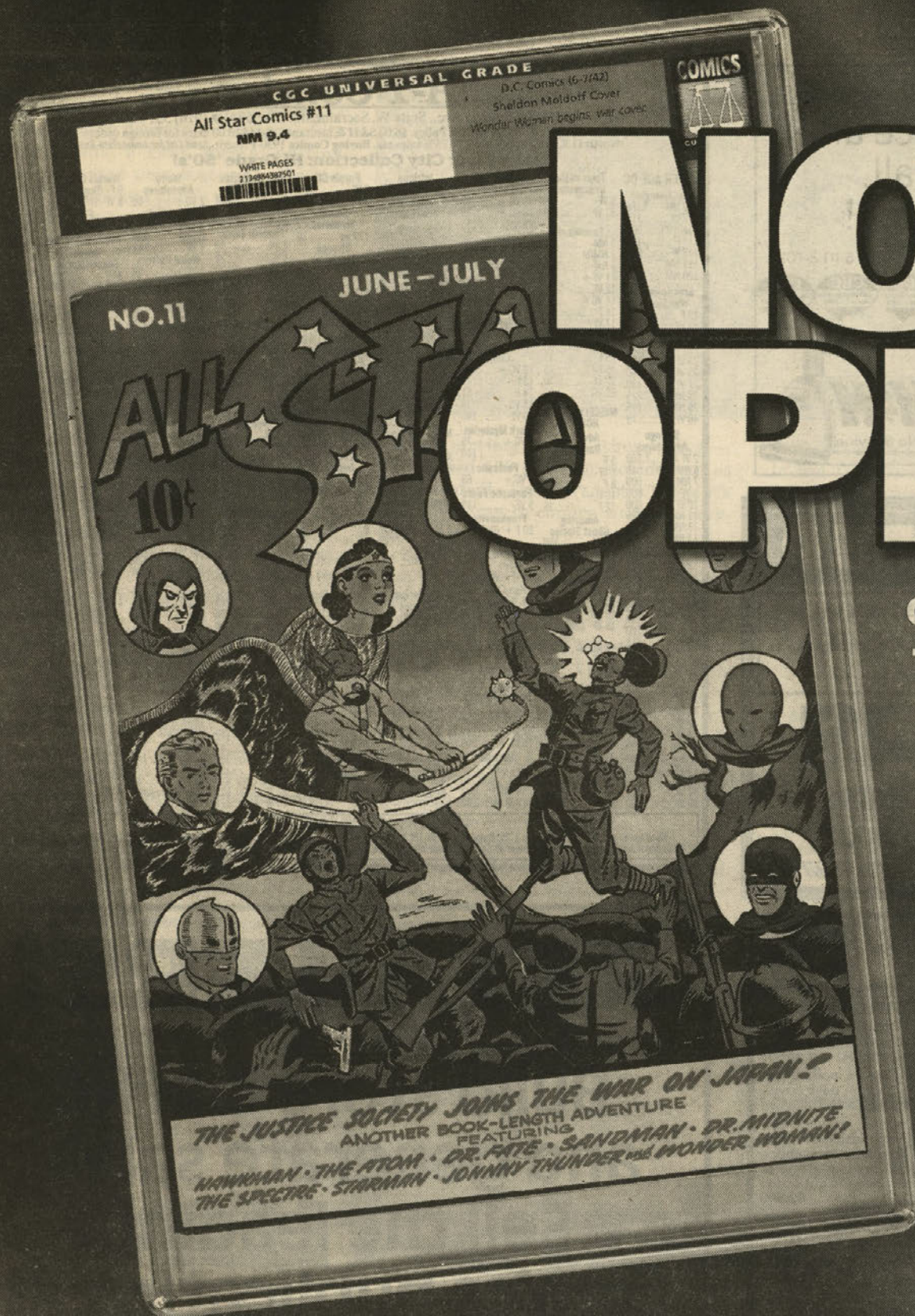
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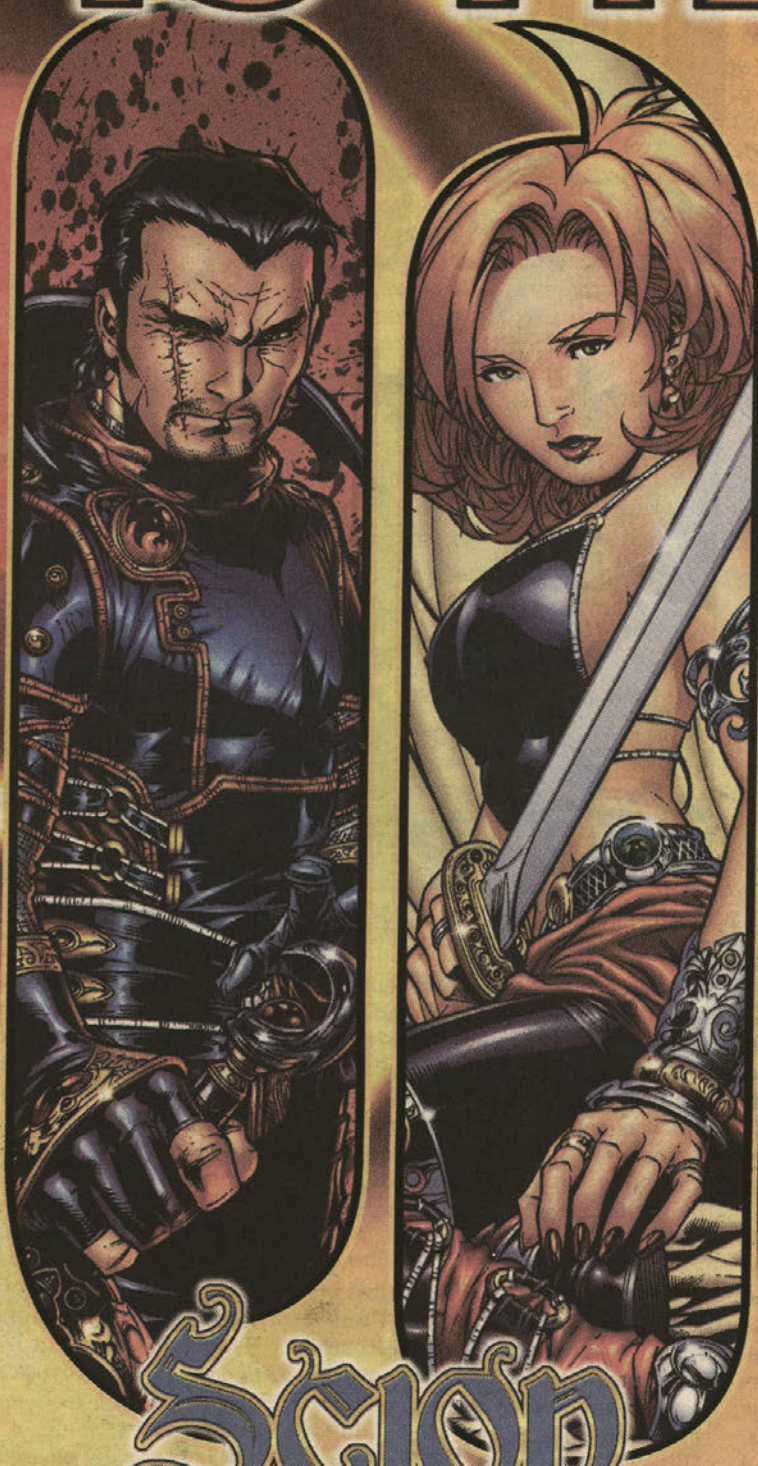


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Fanzine heroes of the '60s leap into the new millennium

Heroes vs. Hitler reunites The Eye, The Eclipse, and others



"Readers accepted The Eye as an exciting character of the 1990s, rather than some sort of 'retro' concept."
— Bill Schelly

By Bill Schelly

(Plugging his own book)

Think you've heard of every costumed hero created in the Silver Age? Unless you're familiar with The Eye, The Human Cat, Doctor Weird, Alter and Captain Ego, Lady Scorpion, and The Eclipse, you're missing some of the greatest stars of the 1960s. They didn't appear in the hallowed pages of comic books published by DC or Marvel, but in the classic fanzines of comicdom's early years. Hamster Press hopes to make them famous all over again with the release of *Heroes vs. Hitler* soliciting in the May issue of *Diamond Previews* for July shipping.

In addition to articles on comics past and present (at the time), seminal fanzines *Alter Ego*, *Star-Studded Comics*, and *Fighting Hero Comics* (among others) published adventures of a new crop of superheroes originated by talented fans of the day. At a time when professional comics were virtually a closed shop and the number of comics published each month was not large, fans eagerly followed the exploits of Xal-Kor The Human Cat by Grass Green, Alter and Captain Ego by Biljo White, and The Eclipse by Drury Moroz and Ronn Foss. Some of the major fanzines reached circulations in excess of 1,000 cop-

ies per issue.

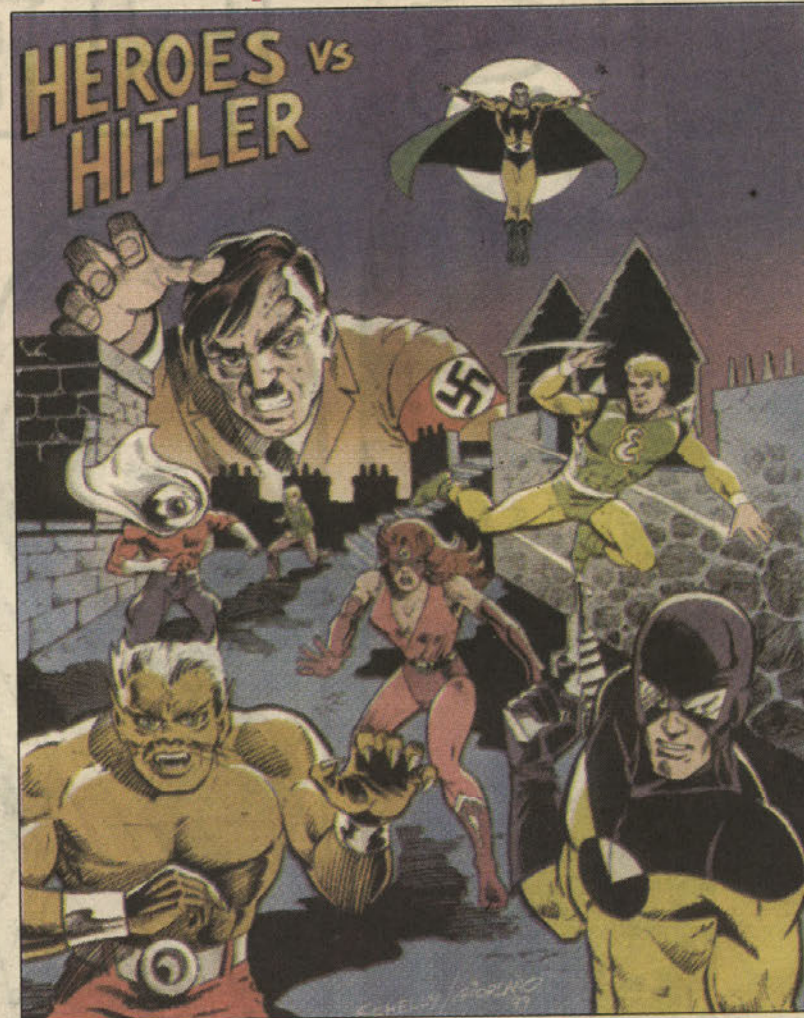
Some of these heroes were inspired by mainstream characters of the past. The Eclipse was an unabashed variation of Doctor Midnight, and Doctor Weird was based on Mr. Justice of the Golden Age MLJ Comics line. Lady Scorpion fit the ample mold of Phantom Lady, though there was no further resemblance. No matter, for they had a freshness and appeal all their own. Each had his or her own following.

Origins. The Eye, written and drawn by Biljo White, a firefighter from Columbia, Mo., was the first of these small-press sensations to gain his own self-titled comic book: *The Eye* #1 in 1965. Doctor Weird, originated by Howard Keltner in the pages of *Star-Studded Comics*, benefited by art by Jim Starlin when Doctor Weird was launched in his own title in 1970. The Eclipse moved from the pages of *Alter Ego* to Martin Greim's *Comic Crusader* in 1972 for two more outings. When the fanzine boom of the 1960s and early 1970s abated, these colorful heroes joined those of their mainstream brethren who had been relegated to comic-book limbo.

The first revival was The Human Cat in one issue of his own title from New Media Irjax in 1980 — and later that decade as a guest-star in *Wildman Comics & Stories* from Miller Publishing. Doctor Weird returned with the biggest splash, when Gary Carlson and Edward DeGeorge acquired the rights to the character from Keltner in the early 1990s. The Master of the Macabre has appeared in his own self-titled comic book, most recently from October Comics as well as in issues of *Big Bang Comics*.

When my fandom history book *The Golden Age of Comic Fandom* was published in 1995, I discovered a great residual affection for the original heroes from old fanzines. After publishing two trade paperbacks reprinting the best of those strips (*Fandom's Finest Comics*, Vol. 1 and 2), I asked Diamond Comic Distributors Inc. whether they would be willing to distribute a one-shot comic-book revival of The Eye. Though I was untested as a comics creator, the success of my trade paperbacks probably gave me a certain degree of credibility with Diamond. FM International was also very supportive of *The Eye*.

After much work and planning, Hamster Press published *The Eye* — *Special Edition* #1 (1999), where the Underworld Executioner en-



Dick Giordano inked Schelly's pencils for the *Heroes vs. Hitler* centerfold (above) and cover.

countered Myopia, his first female foe, in a 21-page strip. The sales, while not stellar, were, nevertheless, encouraging — and the volume and tenor of e-mails and letters was nothing short of fantastic. It seemed that readers accepted The Eye as an exciting character of the 1990s, rather than some sort of "retro" concept.

More heroic efforts. Emboldened and creatively fired up, I conceived a more ambitious project: an adventure teaming the seven greatest fanzine heroes against one of history's greatest villains: Adolf Hitler. In the process, I was able to acquire the rights to several of these characters, which would help me justify my financial investment in the endeavor. (Xal-Kor and Doctor Weird are appearing courtesy of their respective owners.)

Heroes vs. Hitler represents an enormous step forward in the comic-book market for Hamster Press. It is a 48-page Done-in-One comic book that features collaborations between me and Roy Thomas (the story), Dick Giordano (who inked

my pencils on the cover and a full-color mini-poster in the centerfold), and Bill Black (who inked the interior strip). The title is partly a homage to *Daredevil Battles Hitler*, but for me the key word is "heroes." These characters are heroes first and foremost. (Though The Eye is known throughout the underworld as an executioner, he's really an undercover lawman.) They do not belong to the "grim and gritty" school of so many of today's anti-heroes.

The lead feature in *Heroes vs. Hitler* is "The Apocalypse Stone!" a 30-page saga with room enough for each character to shine.

I was especially pleased to work with Roy Thomas on the story, which involves the heroes traveling back in time to a spooky Nazi castle in 1943, where they encounter Hitler himself. I know the readers will enjoy seeing The Eye, The Human Cat, The Eclipse, and all the rest in this setting. The comic book, which will sell for \$3.50, includes a "Who's Who" page for each hero, a special editorial by Roy Thomas, and letters of comment on *The Eye* — *Special Edition* #1.





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ORDERING INFORMATION: Satisfaction is unconditionally guaranteed on all orders. All books are strictly graded, but if you find a book unsatisfactory for any reason you may return it for a full refund. SHIPPING: \$4.00 (U.S.), \$4.00 plus 10¢ per book (foreign). Only orders shipped to Continental U.S. are insured. Please provide street address as most orders are shipped UPS. CREDIT CARD AND CASH ORDERS GLADLY ACCEPTED! CALL 732-988-5717 • 24 hours, 7 days a week. CODs are \$5.00 extra and cash only, if we don't know you.

DISCOUNTS: ORDER 2-4 BOOKS, TAKE 15% OFF, 5-7 BOOKS TAKE 20% OFF, 8-14 BOOKS TAKE 25% OFF, 15-39 BOOKS TAKE 30% OFF, 40+ BOOKS TAKE 35% OFF. (Discounts do not apply to Lot section)

291 FR+ \$4.00	6 NM 22.00	177 FN 15.00	180 VF++ 6.00	CHRISTMAS PARADE (G. KEY)	1 FN 4.00	DOOMSDAY +1	4 VF+ 13.00	139 VF+ 5.00	138 VF+ 15.00	250 VF+ 5.00	MARVEL FEATURE	56 VF+ 5.00
292 FR+ 3.50	7 NM 22.00	178 FN 12.00	181 VF++ 6.00	(G. KEY)	2 VF+ 6.00	DOORWAY TO NIGHTMARE	10 FN+ 5.00	139 FN 3.00	141 (Grand) VF/NM 20.00	251 VF+ 5.00	3 VF+ 7.00	3 VF+ 7.00
293 FR+ 3.50	8 NM 20.00	179 FN 12.00	182 VF++ 6.00	CLASSICS JR.	3 VF+ 6.00	DRACULA (DELL)	1 VF/NM 5.00	140 FN 11.00	142 VF+ 13.00	252 VF+ 5.00	4 VF+ 4.00	4 VF+ 4.00
294 FR+ 3.50	9 NM 20.00	180 FN 12.00	183 VF++ 6.00	509 (576) G/G 2.50	306 VG 13.00	DREAM OF LOVE	6 FN+ 6.00	141 FN 11.00	144 VF+ 13.00	253 VF+ 5.00	5 VF+ 4.00	5 VF+ 4.00
295 FR+ 3.50	10 NM 20.00	181 FN 12.00	184 VF++ 6.00	522 (10) G/G 2.50	307 VG 13.00	DREAM OF LOVE	6 FN+ 6.00	142 FN 11.00	146 VF+ 13.00	254 VF+ 5.00	6 VF+ 4.00	6 VF+ 4.00
296 FR+ 3.50	11 NM 20.00	182 FN 12.00	185 VF++ 6.00	535 (10) G/G 2.50	308 VG 13.00	DREAM OF LOVE	6 FN+ 6.00	143 FN 11.00	148 VF+ 13.00	255 VF+ 5.00	7 VF+ 4.00	7 VF+ 4.00
297 FR+ 3.50	12 NM 20.00	183 FN 12.00	186 VF++ 6.00	COMBAT KELLY	311 FN (panel missing)	DREAM OF LOVE	6 FN+ 6.00	144 FN 11.00	150 VF+ 13.00	256 VF+ 5.00	8 VF+ 4.00	8 VF+ 4.00
298 FR+ 3.50	13 NM 20.00	184 FN 12.00	187 VF++ 6.00	312 FN (panel missing)	313 FN (panel missing)	DREAM OF LOVE	6 FN+ 6.00	145 FN 11.00	152 VF+ 13.00	257 VF+ 5.00	9 VF+ 4.00	9 VF+ 4.00
299 FR+ 3.50	14 NM 20.00	185 FN 12.00	188 VF++ 6.00	CONAN	322 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	146 FN 11.00	154 VF+ 13.00	258 VF+ 5.00	10 VF+ 4.00	10 VF+ 4.00
300 FR+ 3.50	15 NM 20.00	186 FN 12.00	190 VF++ 6.00	323 FN (coupon missing)	324 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	147 FN 11.00	156 VF+ 13.00	259 VF+ 5.00	11 VF+ 4.00	11 VF+ 4.00
301 FR+ 3.50	16 NM 20.00	187 FN 12.00	191 VF++ 6.00	325 FN (coupon missing)	326 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	148 FN 11.00	158 VF+ 13.00	260 VF+ 5.00	12 VF+ 4.00	12 VF+ 4.00
302 FR+ 3.50	17 NM 20.00	188 FN 12.00	192 VF++ 6.00	327 FN (coupon missing)	328 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	149 FN 11.00	160 VF+ 13.00	261 VF+ 5.00	13 VF+ 4.00	13 VF+ 4.00
303 FR+ 3.50	18 NM 20.00	189 FN 12.00	193 VF++ 6.00	328 FN (coupon missing)	329 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	150 FN 11.00	162 VF+ 13.00	262 VF+ 5.00	14 VF+ 4.00	14 VF+ 4.00
304 FR+ 3.50	19 NM 20.00	190 FN 12.00	194 VF++ 6.00	329 FN (coupon missing)	330 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	151 FN 11.00	164 VF+ 13.00	263 VF+ 5.00	15 VF+ 4.00	15 VF+ 4.00
305 FR+ 3.50	20 NM 20.00	191 FN 12.00	195 VF++ 6.00	331 FN (coupon missing)	332 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	152 FN 11.00	166 VF+ 13.00	264 VF+ 5.00	16 VF+ 4.00	16 VF+ 4.00
306 FR+ 3.50	21 NM 20.00	192 FN 12.00	196 VF++ 6.00	332 FN (coupon missing)	333 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	153 FN 11.00	168 VF+ 13.00	265 VF+ 5.00	17 VF+ 4.00	17 VF+ 4.00
307 FR+ 3.50	22 NM 20.00	193 FN 12.00	197 VF++ 6.00	333 FN (coupon missing)	334 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	154 FN 11.00	170 VF+ 13.00	266 VF+ 5.00	18 VF+ 4.00	18 VF+ 4.00
308 FR+ 3.50	23 NM 20.00	194 FN 12.00	198 VF++ 6.00	334 FN (coupon missing)	335 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	155 FN 11.00	172 VF+ 13.00	267 VF+ 5.00	19 VF+ 4.00	19 VF+ 4.00
309 FR+ 3.50	24 NM 20.00	195 FN 12.00	199 VF++ 6.00	335 FN (coupon missing)	336 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	156 FN 11.00	174 VF+ 13.00	268 VF+ 5.00	20 VF+ 4.00	20 VF+ 4.00
310 FR+ 3.50	25 NM 20.00	196 FN 12.00	200 VF++ 6.00	336 FN (coupon missing)	337 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	157 FN 11.00	176 VF+ 13.00	269 VF+ 5.00	21 VF+ 4.00	21 VF+ 4.00
311 FR+ 3.50	26 NM 20.00	197 FN 12.00	201 VF++ 6.00	337 FN (coupon missing)	338 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	158 FN 11.00	178 VF+ 13.00	270 VF+ 5.00	22 VF+ 4.00	22 VF+ 4.00
312 FR+ 3.50	27 NM 20.00	198 FN 12.00	202 VF++ 6.00	338 FN (coupon missing)	339 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	159 FN 11.00	180 VF+ 13.00	271 VF+ 5.00	23 VF+ 4.00	23 VF+ 4.00
313 FR+ 3.50	28 NM 20.00	199 FN 12.00	203 VF++ 6.00	339 FN (coupon missing)	340 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	160 FN 11.00	182 VF+ 13.00	272 VF+ 5.00	24 VF+ 4.00	24 VF+ 4.00
314 FR+ 3.50	29 NM 20.00	200 FN 12.00	204 VF++ 6.00	340 FN (coupon missing)	341 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	161 FN 11.00	184 VF+ 13.00	273 VF+ 5.00	25 VF+ 4.00	25 VF+ 4.00
315 FR+ 3.50	30 NM 20.00	201 FN 12.00	205 VF++ 6.00	341 FN (coupon missing)	342 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	162 FN 11.00	186 VF+ 13.00	274 VF+ 5.00	26 VF+ 4.00	26 VF+ 4.00
316 FR+ 3.50	31 NM 20.00	202 FN 12.00	206 VF++ 6.00	342 FN (coupon missing)	343 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	163 FN 11.00	188 VF+ 13.00	275 VF+ 5.00	27 VF+ 4.00	27 VF+ 4.00
317 FR+ 3.50	32 NM 20.00	203 FN 12.00	207 VF++ 6.00	343 FN (coupon missing)	344 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	164 FN 11.00	190 VF+ 13.00	276 VF+ 5.00	28 VF+ 4.00	28 VF+ 4.00
318 FR+ 3.50	33 NM 20.00	204 FN 12.00	208 VF++ 6.00	344 FN (coupon missing)	345 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	165 FN 11.00	192 VF+ 13.00	277 VF+ 5.00	29 VF+ 4.00	29 VF+ 4.00
319 FR+ 3.50	34 NM 20.00	205 FN 12.00	209 VF++ 6.00	345 FN (coupon missing)	346 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	166 FN 11.00	194 VF+ 13.00	278 VF+ 5.00	30 VF+ 4.00	30 VF+ 4.00
320 FR+ 3.50	35 NM 20.00	206 FN 12.00	210 VF++ 6.00	346 FN (coupon missing)	347 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	167 FN 11.00	196 VF+ 13.00	279 VF+ 5.00	31 VF+ 4.00	31 VF+ 4.00
321 FR+ 3.50	36 NM 20.00	207 FN 12.00	211 VF++ 6.00	347 FN (coupon missing)	348 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	168 FN 11.00	198 VF+ 13.00	280 VF+ 5.00	32 VF+ 4.00	32 VF+ 4.00
322 FR+ 3.50	37 NM 20.00	208 FN 12.00	212 VF++ 6.00	348 FN (coupon missing)	349 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	169 FN 11.00	200 VF+ 13.00	281 VF+ 5.00	33 VF+ 4.00	33 VF+ 4.00
323 FR+ 3.50	38 NM 20.00	209 FN 12.00	213 VF++ 6.00	349 FN (coupon missing)	350 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	170 FN 11.00	202 VF+ 13.00	282 VF+ 5.00	34 VF+ 4.00	34 VF+ 4.00
324 FR+ 3.50	39 NM 20.00	210 FN 12.00	214 VF++ 6.00	350 FN (coupon missing)	351 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	171 FN 11.00	204 VF+ 13.00	283 VF+ 5.00	35 VF+ 4.00	35 VF+ 4.00
325 FR+ 3.50	40 NM 20.00	211 FN 12.00	215 VF++ 6.00	351 FN (coupon missing)	352 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	172 FN 11.00	206 VF+ 13.00	284 VF+ 5.00	36 VF+ 4.00	36 VF+ 4.00
326 FR+ 3.50	41 NM 20.00	212 FN 12.00	216 VF++ 6.00	352 FN (coupon missing)	353 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	173 FN 11.00	208 VF+ 13.00	285 VF+ 5.00	37 VF+ 4.00	37 VF+ 4.00
327 FR+ 3.50	42 NM 20.00	213 FN 12.00	217 VF++ 6.00	353 FN (coupon missing)	354 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	174 FN 11.00	210 VF+ 13.00	286 VF+ 5.00	38 VF+ 4.00	38 VF+ 4.00
328 FR+ 3.50	43 NM 20.00	214 FN 12.00	218 VF++ 6.00	354 FN (coupon missing)	355 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	175 FN 11.00	212 VF+ 13.00	287 VF+ 5.00	39 VF+ 4.00	39 VF+ 4.00
329 FR+ 3.50	44 NM 20.00	215 FN 12.00	219 VF++ 6.00	355 FN (coupon missing)	356 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	176 FN 11.00	214 VF+ 13.00	288 VF+ 5.00	40 VF+ 4.00	40 VF+ 4.00
330 FR+ 3.50	45 NM 20.00	216 FN 12.00	220 VF++ 6.00	356 FN (coupon missing)	357 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	177 FN 11.00	216 VF+ 13.00	289 VF+ 5.00	41 VF+ 4.00	41 VF+ 4.00
331 FR+ 3.50	46 NM 20.00	217 FN 12.00	221 VF++ 6.00	357 FN (coupon missing)	358 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	178 FN 11.00	218 VF+ 13.00	290 VF+ 5.00	42 VF+ 4.00	42 VF+ 4.00
332 FR+ 3.50	47 NM 20.00	218 FN 12.00	222 VF++ 6.00	358 FN (coupon missing)	359 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	179 FN 11.00	220 VF+ 13.00	291 VF+ 5.00	43 VF+ 4.00	43 VF+ 4.00
333 FR+ 3.50	48 NM 20.00	219 FN 12.00	223 VF++ 6.00	359 FN (coupon missing)	360 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	180 FN 11.00	222 VF+ 13.00	292 VF+ 5.00	44 VF+ 4.00	44 VF+ 4.00
334 FR+ 3.50	49 NM 20.00	220 FN 12.00	224 VF++ 6.00	360 FN (coupon missing)	361 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	181 FN 11.00	224 VF+ 13.00	293 VF+ 5.00	45 VF+ 4.00	45 VF+ 4.00
335 FR+ 3.50	50 NM 20.00	221 FN 12.00	225 VF++ 6.00	361 FN (coupon missing)	362 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	182 FN 11.00	226 VF+ 13.00	294 VF+ 5.00	46 VF+ 4.00	46 VF+ 4.00
336 FR+ 3.50	51 NM 20.00	222 FN 12.00	226 VF++ 6.00	362 FN (coupon missing)	363 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	183 FN 11.00	228 VF+ 13.00	295 VF+ 5.00	47 VF+ 4.00	47 VF+ 4.00
337 FR+ 3.50	52 NM 20.00	223 FN 12.00	227 VF++ 6.00	363 FN (coupon missing)	364 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	184 FN 11.00	230 VF+ 13.00	296 VF+ 5.00	48 VF+ 4.00	48 VF+ 4.00
338 FR+ 3.50	53 NM 20.00	224 FN 12.00	228 VF++ 6.00	364 FN (coupon missing)	365 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	185 FN 11.00	232 VF+ 13.00	297 VF+ 5.00	49 VF+ 4.00	49 VF+ 4.00
339 FR+ 3.50	54 NM 20.00	225 FN 12.00	229 VF++ 6.00	365 FN (coupon missing)	366 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	186 FN 11.00	234 VF+ 13.00	298 VF+ 5.00	50 VF+ 4.00	50 VF+ 4.00
340 FR+ 3.50	55 NM 20.00	226 FN 12.00	230 VF++ 6.00	366 FN (coupon missing)	367 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	187 FN 11.00	236 VF+ 13.00	299 VF+ 5.00	51 VF+ 4.00	51 VF+ 4.00
341 FR+ 3.50	56 NM 20.00	227 FN 12.00	231 VF++ 6.00	367 FN (coupon missing)	368 VG 10.00	DREAM OF LOVE	6 FN+ 6.00	188 FN 11.00	238 VF+ 13.00	300 VF+ 5.00	52 VF+ 4.00	52 VF+ 4.00
34												

DISCOUNTS: ORDER 2-4 BOOKS, TAKE 14% OFF, 5-7 BOOKS TAKE 20% OFF, 8-14 BOOKS TAKE 25% OFF, 15-39 BOOKS TAKE 30% OFF, 40+ BOOKS TAKE 35% OFF.

(DISCOUNTS DO NOT APPLY TO LOT SECTION)

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Web wallowing



A random day found a CGC VF8.0-graded *Police* #11 selling for \$1,426.75. But you didn't have to be a big spender; there are all types and grades in online auctions. A beat-up *Dell Four-Color* #712 (*Great Locomotive Chase*) fetched 95¢, and a worn *Our Gang* #22 went for \$5.50.

Just try it

One way to familiarize yourself with ways of filling holes in your wantlist is to check out all the sources you can think of online. Pick a desired item at random and begin to explore. You'll find some sites easy to search, some more difficult, some fun, and some a pain. Don't forget to check the searchable presence of every classified ad in all collecting magazines at www.krause.com.

For example, I tried to find a copy of *Easter with Mother Goose* (*Dell Four-Color* #140) from 1947. I'd have been happy with a Fair-to-Good copy. Only www.ebay.com had a listing — and that copy was in such bad shape, it wasn't even shown when bundled with three other *Easter* issues (which, when last I saw, were headed to \$75). So I still have no copy — but I got an excellent trip through many, many sites and had a good time. And I can keep trying.

—Maggie Thompson

By Mark Rich

Now that the Internet has blossomed, some feel threatened by market expansion. Internet auctions are affecting shows and print publications, because well-established dealers can employ this mode of selling to great effect. They establish a good reputation, just as they have at shows, in order to give buyers confidence. They offer good merchandise, stand behind their products, and present them accurately. They provide information, background, and perspective.

Many have learned that even Internet auctions need the boosts necessary to making traditional auctions successful. Advertising in a national forum — like collector magazines — becomes important.

Auction sites will get bigger. And more and more dealers are going online. But twice as many users does not mean twice as much stuff. Look ahead:

Future One: Numbers of buyers and sellers grow so vast that technology cannot keep up. Searches and browsing are onerous tasks. More buyers are online, looking at longer lists of items that are looking more and more common. More rare items appear each day than there are dedicated collectors of those items.

Future Two: A company develops an all-auction search engine,

and phone and computer technologies manage to keep up with the burgeoning online population. When too many things are offered at the same time, top sellers use aggressive computer programs that force their auctions into search engines and onto search results and block other, similar auctions. This makes the process distasteful enough to drive people away. The Internet auction boom could be a passing fad, instead of the coming wave in e-commerce.

Future Three: A company develops an all-auction search engine, and the number of buyers rises at the same rate as the number of sellers. The all-auction engine brings smaller auction houses into prominence, meaning people can sell anywhere and still be noticed. Collector values tend to be maintained. Buyers continue to yearn to recapture their youths, continue to have time to spend online, and continue to push higher the prices of nostalgia-embued items. The economy soars.

It sounds too wonderful to be true. But, if technicians can keep up with the growing population selling and buying online, a new equilibrium can be reached in which shows, magazines, and online auctions co-exist. They may even grow to depend on one another, much as shows and magazines have through the years.

The last thing we want, after all, is to see Future One come true.

Cross your fingers.

Mark Rich is a toy collector and freelance writer from Stevens Point, Wis.

New to online auctions?

Scores of auction sites are available for collectors. Some are specific to hobby areas. Others offer everything from flea market finds to high-end vintage antiques. No matter what venue you choose, there are basic rules and etiquette to follow. But they're not much different from the safeguards you'd use in any transaction.

- **Do your homework.** Research what the same item is selling for at shows, in magazines, and elsewhere on the Internet. With frequently bought-and-sold items, a bit of research can quickly pay big dividends.

- **Don't succumb to "auction fever"** — the irrational conviction that "this and only this one will do!" If you do, you're likely to overpay, end up feeling dissatisfied — and have only yourself to blame.

- **Do keep price guides and catalogs handy.** Use them to confirm that what you're bidding on is what the seller says it is. Is there more than one variety? What is the current price-guide value? This is information you need.

- **Don't be intimidated.** The computer is just another tool.

- **Do ask questions.** Many sites feature an e-mail address so you can ask the seller questions. You may want to inquire about condition of item, shipping costs,

and return policies.

- **Don't believe everything you see in print.** Remember that grading an item is subjective. Buyers and sellers don't always agree on condition, so be sure to ask plenty of questions up front. Moreover, technology makes it a simple matter to doctor an ailing item's appearance online.

- **Do remember** — a bid is an obligation. Don't bid unless you plan to pay.

- **Don't be afraid to return material,** if it fails to live up to what was promised. Reputable sellers should cheerfully accept returns as part of the cost of business.

- **Do figure out what a special item is worth to you and bid with confidence at that level.** If you are outbid at your maximum price, you won't feel bad about it. If you win, you'll feel good — and you may win at well under your top bid.

- **Don't rely on sniping** — last-second bidding at a level slightly above the current high bid — to get an item that you really want. It can be successful, but it doesn't work often against intelligent and determined competition.

- **Do keep complete records of all online transactions.** It prevents confusion and lets you verify information.

- **Don't forget to contact the seller when the sale ends.** Do so to arrange payment and shipping. Prompt payment (as well as prompt shipment of product), of course, is appreciated.

New to the Internet?

So you haven't gotten wet in the surf of the World Wide Web yet?

Hold onto your trunks. If you don't feel up to jumping right in, we'll help you tiptoe into those waters.

For true beginners, here's a handy guide to the FAQs (that's "frequently asked questions," for the uninitiated) most often encountered.

→ **What is the Internet?**

In a nutshell, it's a global network of computers which are linked by high-speed connections, like phone lines.

→ **What is the World Wide Web?**

The Web is a collection of linked multimedia data. The Web is accessible via the Internet.

→ **What is a domain name?**

A domain name is, in effect, an address for a website. These can be 26 characters long

and often, but not always, end in .com. (See "Alphabet Soup" for explanations of .com and other file extensions).

→ **What is a website? Web page? Home page?**

A website is a group of pages; a web page is a single page of information. A home page is the main page of a website.

→ **What is a browser?**

A browser is the software that allows users to view Web data. Examples include Netscape Navigator and Microsoft's Internet Explorer.

Alphabet soup

The terminology of the Internet often reads like alphabet soup. Here's a quick-read guide to deciphering the letters.

Domain name extensions

All domain names end in a three-letter extension. Each extension does refer to a particular type of organization. The most common extensions are as follows:

.com: commercial business

.edu: educational / research
.gov: governmental
.int: international organizations
.mil: military agency
.net: host server
.org: non-profit organizations

Other common terms

AOL: America Online (a division of Time Warner which provides Internet access and other services to subscribers)

HTML: Hypertext markup language

HTTP: Hypertext transfer protocol

IPO: Initial public offering

ISP: Internet service provider

URL: Universal resource locator (in plain English, an Internet address)

WWW (W3): World Wide Web

Image file extensions

The following three-letter extensions refer to the type of graphic image being displayed.

.GIF (Graphics Interchange Format)

.JPG (Joint Photographic Experts Group)

.TIFF (Tagged Image File Format)

—Sharon Korbeck



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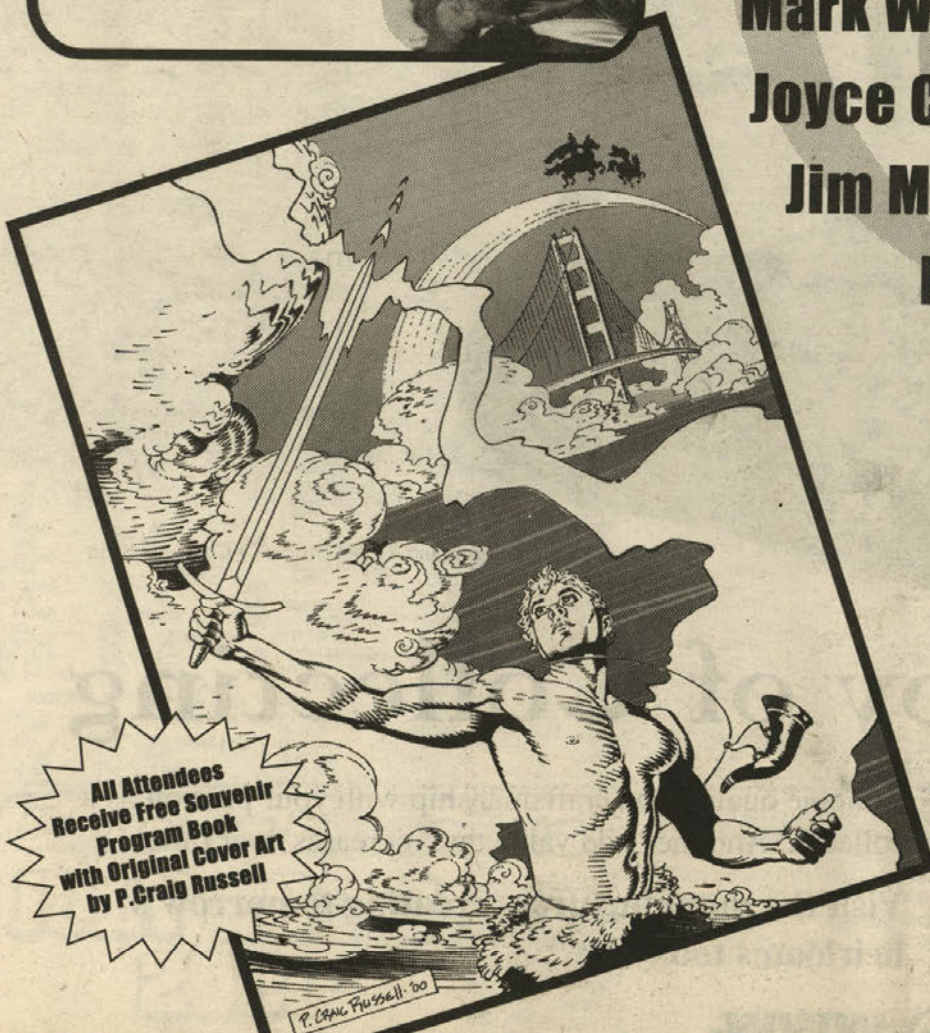
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- Mar 19 CA, Santa Clara.** Collector Quest 2000 Comic, Card & Toy Show, Marriott Take Great America Pkwy. Exit 3 mi. N. of San Jose on 101 Fwy., SH: 11am-4pm, T: 100, A: \$5, \$3, 5 & under free. PH: 831-454-1857 for info or 408-988-1500 for directions.
- Mar 19 CA, Los Angeles.** Comic Book & Science Fiction Convention, Westin Bonaventure Hotel, 404 S. Figueroa St., SH: 10am-5pm, A: \$5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

CONNECTICUT

- Mar 26 CT, East Hartford.** Comic Book Convention, Elks Hall, 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: \$45, A: \$99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

DELAWARE

- Apr 9 DE, Wilmington.** Comic Book, Toy & Childhood Collectible Show, Nur Temple, I-95, Exit 5A, Rt. 141 S., SH: 10am-4pm, T: 8, F: \$40, A: \$4, \$2. Kids under 12. Vaughn Crispin, Jr., 524 Weldon St., Latrobe, PA 15650. PH: 724-537-5574.

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ILLINOIS

- Mar 19 IL, Orland Park.** Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-3pm, T: 80-6, F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.
- Apr 2 IL, Orland Park.** Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-3pm, T: 80-6, F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.
- Apr 14-16 IL, St. Charles-Chicago.** Comic Book & Sports Card Mem. Convention, Charlestowne Mall, Intersection of Rt. 64 (North Ave.) & Kirk Rd., SH: Fri. 10am-9pm, Sat. 9am-9pm, Sun. 10am-6pm, T: 85, F: \$100, A: free. Triple Play Prods., PO Box 56604, Harwood Hts., IL 60656. PH: 773-625-5252.
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- Mar 24-25 IN, Merrillville.** Comics & Collectibles Show, Century Consumer

Mall, US 30 at Broadway, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: \$80-\$90, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 26 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East, 21st St. & Shadeland Ave., Exit of I-70 or I-465, SH: 10am-4pm, T: 65, F: \$70, A: \$4, 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Apr 1-2 IN, Warsaw. Comics & Collectible Hobby Show, Kosciuszko City, Fairgrounds, Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 40, F: \$50-\$55, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Apr 8-9 IN, South Bend. Collectible Show, North Village Mall, 31-933 North, T: 50, F: \$70, A: free. Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

Apr 8-9 IN, South Bend. Comics & Collectible Hobby Show, Scottsdale Mall, Ireland at Miami, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: \$80-\$90, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Apr 15 IN, Hammond. Comics & Collectible Hobby Show, F.O.P. #51, 7527 Kennedy Ave., SH: 10am-4pm, T: 30, F: \$35, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

KANSAS

Mar 25-26 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, F: \$225, until Feb 20, A: \$10, per day, \$12, for two-day pass, \$5, ages 6-14, under 6 free. Planet Promotions, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

KENTUCKY

Mar 25-26 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Bashford Manor Mall, Bardstown Rd. S. Exit at I-264 Watterson Expwy., SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8, F: \$85, A: free. Front Row Promotions, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

MAINE

Apr 2 ME, Portland. Comic Book & Toy Spectacular 4, Verrillos Convention Ctr. 155 Riverside St., SH: 10am-4pm, T: 50-6, F: \$40, A: \$2.50. Primate Promos., David Cummings, PH: 978-388-6576.

MARYLAND

Mar 26 MD, Laurel. Comic Book, Non-Sports Cards & Action Figure Show, Best Western, 15101 Switzer Ln. (Exit 33B off I-95), SH: 11am-4pm, T: 35, F: \$55, A: \$2.50, under 7 free. Fred Edeson, PH: 410-783-1157.

MASSACHUSETTS

Mar 26 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, Knights of Columbus, 304 Highland Ave. Rt. 123, SH: 10am-3pm, T: 59, A: \$3, under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Apr 2 MI, Livonia. X-Trava Con Comic Book, Toys & Pokemon Show, Knights of Columbus, 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 50-8, F: \$40, in advance, \$45, day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Apr 9 MI, Saginaw. Comic Book, Sports Card, Memorabilia, NASCAR, Toy & Beanie Babies Show, St. Vincent Home, 925 N. River Rd., btw. State St. & Gratiot Rd., SH: 9:30am-4pm. Rick Doud, PH: 517-754-0249.

Apr 9 MI, Lansing. Spartan Comic Book, Toys & Sports Card Show, Kel-

logg Center, MSU Campus Big Ten Room A, SH: 10am-4pm, T: 70-8, F: \$40, in advance, \$45, at the door, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

MINNESOTA

Apr 1-2 MN, Duluth. Collector's Expo, Miller Hill Mall, 1600 Miller Trunk Hwy. #108, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 40, F: \$80, for 1, \$65, ea. for 2 or more, A: free. Timothy Broman, 1600 Miller Trunk Hwy. #108, Duluth, MN 55811. PH: 218-726-1360.

MISSOURI

Mar 19 MO, Saint Louis. Comic Book Show, Newport Heights VFW Hall, 4271 Delor St., SH: 11am-3:30pm, T: 45-8, F: \$25, A: \$2. Tony Gladish, 4253 Fatima Apt 3, St. Louis, MO 63123. PH: 314-544-2812.

NEW JERSEY

Mar 18 NJ, Newark. Comic Book, Int'l. Collectibles Mega Show, Airport Sheraton Hotel, 128 Frontage Rd., SH: 9:30am-5pm, T: 300, K & S Promotions, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982, 261-8803 or FAX: 201-385-9291.

Mar 31-Apr 2 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall, 3710 Rt. 9, SH: mall hrs., T: 100-8, F: \$160-\$190, for 1, \$300-\$360, for 2, \$420-\$500, for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., St. NY 10306. PH: 718-667-9588 or 967-9172.

Apr 2 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Exit., SH: 9am-3pm, T: 100-6, F: \$40, for 2, A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

NEW YORK

Mar 18-19 NY, Manhattan. Big Apple Comic Book, Art & Toy Convention, St. Paul Church Auditorium, 9th Ave. 60th St., SH: Sat. & Sun. 10am-7pm, A: \$6. Big Apple Conv., 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Mar 19 NY, Queens. Comic Books, Cards, Pokemon, Coins, Wrestling & Memorabilia Show, Ozone Park Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8, F: \$42.50 for 1, \$75, for 2, A: free. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-845-7240, 848-1795 or 917-483-9706.

Mar 19 NY, Huntington. Paper & Ephemera, Main Building, 100 E. 5th St., SH: 10am-5pm, T: 40, A: \$5. Flamingo Promotions, John Bruno, PO Box 57, Northport, NY 11768. PH: 516-261-4590.

Mar 26 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show, Temple Hill of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-4pm, T: 50-8, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Mar 31 NY, Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys, Pokemon & Collectibles Show, Floyd Bennett Legion Hall, 5601 Ave. N. (at E. 56th St.), SH: 6pm-10pm, T: 50-8, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Mar 31-Apr 2 NY, Stony Brook. I-Con XIX, State Univ., SH: Fri. 6pm-2am, Sat. 10am-2am, Sun. 10am-7pm, F: \$35. Jeffrey Glass, PH: 631-981-5570 or 718-340-6716.

Apr 9 NY, Freeport. Comic Book & Collector's Market Conv., Recreation Ctr. 130 E. Merrick Rd., SH: 10am-5pm, T: 45, F: \$60, A: free. Cosmic Comics, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Apr 9 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show, Temple Hill of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-4pm, T: 50-8, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Apr 13 NY, Deer Park. Comic Book, Action Figures & Non-Sports Show, Sons of Italy Lodge, 2075 Deer Park Ave., SH: 5:30pm-9:30pm, T: 25, A: free. Paul DeCarlo, PH: 631-289-7398.

Apr 14 NY, Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys, Pokemon & Collectibles Show, Floyd Bennett Legion Hall, 5601 Ave. N. (at E. 56th St.), SH: 6pm-10pm, T: 50-8, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Apr 15-16 NY, Lockport. WNY Comic Book, Toy & Collectible Show, Pendleton House, 6856 S. Transit Rd., SH: Sat. 10am-4pm, Sun. 9am-3pm, T: 100, Joe D. Augustine, 6604 Royal Pkwy. N., Lockport, NY 14094. PH: 716-433-5064.

NORTH CAROLINA

Apr 15-16 NC, Statesville. Comic Book, Sports Card, Records, Toys, Beanie Babies & More Show, Signal Hill Mall, I-77, Exit 50, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$60, A: free. Mike Dentino, PH: 828-328-1029.

OHIO

Mar 19 OH, Youngstown-Warren. Comic Con, Holiday Inn-Metroplex, I-80 & Rt. 193 (Exit 229), Belmont Ave., SH: 10am-4pm, T: 28-8, F: \$50, A: \$2, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 19 OH, Cleveland-Richfield. Saturday's Child Comic Book Show & Nostalgiafest, Holiday Inn, On OH Rt. 21 (4742 Brecksville Rd.), just S. of OH Tpke. Exit 11, SH: 11am-4pm, T: 60-6, F: \$50, A: \$2. Joe Tricchi, 2520 Ashurst Dr., Cleveland, OH 44118. PH: 216-932-8596.

PENNSYLVANIA

Mar 17-19 PA, Pittsburgh. Comic Book, Magic & Pokemon, South Hills Village Mall, US 19, SH: mall hrs., T: 48-8, F: \$125, for 1, \$200, for 2, A: free. Tom Viencek, 120 Carmichaels St., Rices Landing, PA 15357. PH: 724-592-5038.

Mar 18-19 PA, Exeter. Comic Book & Toy Collectable Show, Wyoming Area High School, SH: Sat. & Sun. 9am-3pm. J.P. Meck, PH: 710-825-9719.

TENNESSEE

Mar 19 TN, Clarksville. Anime & Comic Book Show, Holiday Inn, Exit 4 off I-24, SH: 10am-4pm, T: 20, A: \$1. Comic City, PH: 615-883-9096 or 262-0908.

Apr 8 TN, Nashville. 2nd Annual Music City Con, Days Inn Airport, Briley Pkwy., Exit 215 off I-40, T: 40, A: \$4. Comic City, PH: 615-883-9096 or 855-1500 outer limits.

TEXAS

Mar 19 TX, El Paso. Comic Book, Toy & Sports Card Show, Quality Inn, I-10 & Geronimo, SH: 9am-4pm, T: 34-8, A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

Apr 2 TX, El Paso. Comic Book, Toy & Sports Card Show, Quality Inn, I-10 & Geronimo, SH: 9am-4pm, T: 34-8, A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

Apr 15 TX, Wichita Falls. Collect-O-Rama 2000, MPEC Center, 5th & Burnett, SH: 10am-4pm, T: 45, F: \$35, A: free. Kyle Baldwin, 103 Crestview Dr., Arlington, TX 76018. PH: 817-472-5239.

VIRGINIA

Apr 2 VA, Virginia Beach. Comics at the Beach II, Pavilion, 1000 19th St., SH: 10am-5pm, F: \$75, A: \$2. Jerry Ringi, 4300 Portsmouth Blvd., Ste. 192, Chesapeake, VA 23321. PH: 757-465-8390 or Rick, PH: 757-587-2540.

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Apr 9 VA, McLean-Vienna. Monthly Comic Book, Toy & CCG Show, Tysons Corner Holiday Inn. 1960 Chain Bridge Rd., take Exit 11 S. (Rt. 123) off I-495, SH: 10am-4pm, T: 80-6, F: \$85. for 1st, \$80. for 2nd, \$75. ea. add'l, A: \$2., under 5 free. Capital Associates, Inc., Jeff Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

WEST VIRGINIA

Mar 26 WV, Parkersburg-Marietta. Comic Con, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 30-6, F: \$45. ea. or \$110. for 3, A: \$2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

WISCONSIN

Apr 2 WI, West Allis. Comic Book, Action Figure, Sci-Fi & Gaming Cards Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-5pm, A: \$1. Clay Dietl, PH: 414-328-3675.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

THE SPIRIT



CARAMBA #6

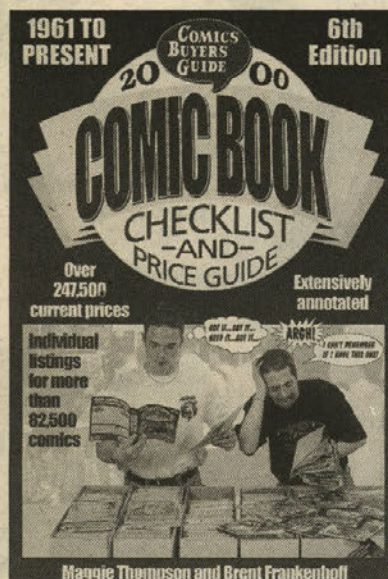


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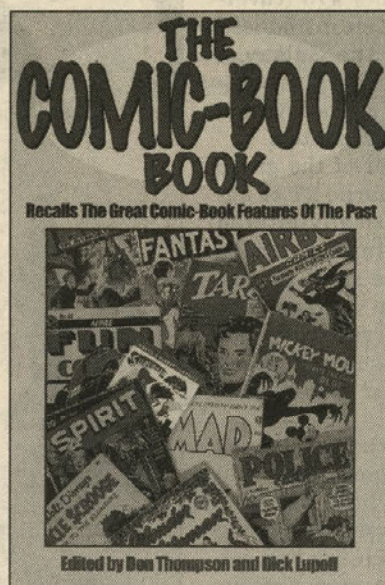


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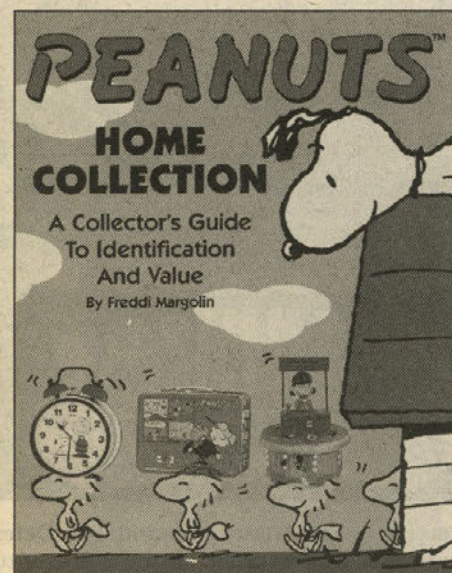


The Comic-Book Book

by Don Thompson & Dick Lupoff, editors

A group of comic-book collectors and creators relive the Golden Days as they recall their favorite childhood comics in this sequel to All in Color for a Dime. This reprint from the 1973 Arlington House original sports a new introduction from Comics Buyer's Guide Editor Maggie Thompson and a new index.

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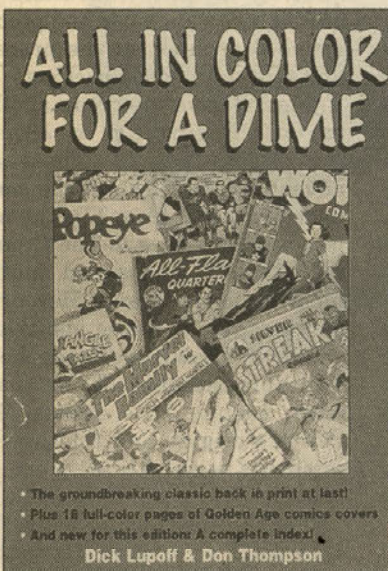


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by Dick Lupoff & Don Thompson, editors

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We shall overcome: A history of the Guardians of the Galaxy

March of Comics
The '60s

"There are many questions left unanswered about this brave new world, and many more that have yet to be asked."

— Jim Valentino
Guardians of the Galaxy #4 (Sep 90)

The charter Guardians (right) were (left to right): Martinex, Yondu, Vance Astro, and Charlie-27. Starhawk's feet can be seen as he flies out of the panel at upper left.

Below, Yondu and Vance Astro explore a Martian museum.

By Brent Frankenhoff

Marvel took a massive leap forward in its history in late 1968 in *Marvel Super-Heroes* #18 (cover-dated Jan 69), which introduced The Guardians of the Galaxy, a ragtag resistance group thrust together by an alien race's invasion of Earth and our solar system.

The first member of the group introduced was Charlie-27 of Jupiter, whose genetically-altered body could withstand 11 times Earth's gravity. The space marine had returned from a mission to find his base overrun with Badoon, the lizard-like race that had conquered the solar system in a short time.

Charlie-27 fled the invaders by diving into a teleport tube and found himself on Pluto, where he met Martinex, a crystalline being whose scientist forebears had colonized the furthest planet of our solar system and had adapted their bodies to withstand the extreme temperatures. The two quickly joined forces and went to Earth, where they met Vance Astro, a 1,000-year-old Earthman, and his companion Yondu of Alpha Centauri who had just escaped from the Badoon themselves.

Astro had been sent on a sleeper ship to Earth's nearest neighbor star in 1988, a journey that would take 1,000 years, only to find Alpha Centauri colonized when he arrived due to the discovery of a faster mode of space travel 200 years after he left Earth.



Astro was sealed in a protective suit that preserved his body from the effects of the passage of 1,000 years. He made friends with Yondu while exploring the planet. Yondu was analogous to Earth's aborigines and fired arrows made of yaka wood that responded to his whistled commands.

The four heroes banded together to form a ragtag resistance group dedicated to freeing Earth and the other planets from the Badoon.

Back again. That first story stood alone for more than five years, when *Marvel Two-in-One* #5 (Sep 74) brought the group back and teamed them with Captain America and The Thing, who helped the group free New York City. Following this one-shot appearance, the group journeyed back in time the following year to the 20th century where they met The Defenders.

In a multi-part story spanning *Defenders* #26-29 (Aug-Nov 75),

The Guardians and The Defenders returned to the 30th century, where they battled the Badoon once again. The Guardians acquired a new member, the precognitive Starhawk, in the process, and sent the Badoon packing.

Marvel gave the group another try-out beginning in *Marvel Presents* #3 (Feb 76). These solo adventures lasted until the series folded with #12 (Aug 77). The nine issues added more to The Guardians' "history" and added another member to the group, Mercurian survivor Nikki, whose agility and weapons knowledge made her a valuable member of the team. Also, during these stories, Starhawk's origins and relationship with his wife, Aleta, were revealed.

For the next dozen years, The Guardians were largely forgotten, with only an occasional appearance to remind readers of their existence. The group visited the 20th century a couple more times during this period and participat-

ed in The Avengers' "Korvac Saga."

During one of the group's forays to the 20th century, Vance Astro attempted to change his own history by convincing his younger self to not become an astronaut. Unfortunately, the attempt resulted in awakening the younger Astro's latent psychokinetic powers (the same powers that the older Astro had acquired during his 1,000-year hibernation) and created an alternate timeline. The younger Astro went on to become Marvel Boy of The New Warriors. He later changed his name to Justice and joined The Avengers.

With the divergent timeline, other Marvel events that didn't fit into ongoing continuity were now shunted into The Guardians' timeline and the launch-date of Vance Astro's rocket was moved into "the early 21st century." One other event that tied into The Guardians' history was the Martian invasion of Earth in the early 21st century (presumably some time after Astro's rocket took off) portrayed in *Amazing Adventures'* "War of the Worlds." A majority of Earth's super-heroes and super-villains were wiped out during that conflict, with the survivors eventually making appearances in The Guardians' ongoing series published in the 1990s. For more information on those survivors, see the sidebar at right.

One more time. Jim Valentino resurrected the futuristic super-group in mid-1990, updating their look with new costumes and giving a capsule synopsis of their adventures to that point in the first issue. The group embarked on Astro's quest for Captain America's shield and other 20th century super-hero memorabilia.

During the course of the series' 62 issues and four annuals, the team encountered The Stark, a group of aliens who had discovered and incorporated Tony Stark's technology that the inventor had launched into space during the Martian attack; the Beyonder, who was still trying to understand the human condition; and a future version of the Spirit of Vengeance, resurrected as a new intergalactic Ghost Rider.

Other "revelations" presented during the series included Thor's "retirement," Spider-Man's final fate; and the exodus of Earth's mutants into space, led by Wolverine and Magneto to colonize a far-off planet. Wolverine's descendant Rancor would return from time to time with a group of super-powered allies to plague The Guardians while she searched for Wolverine's adamantium skeleton.

The team's time-traveling adventures were kept to a minimum with participation in the Infinity War the group's only trip back to the 20th century.

The Guardians of the Galaxy's run came to an end in 1995, but there is hope for the future with Marvel's recent revivals of *Deathlok* and *Machine Man* in its "M-Tech" line. There are certainly more tales to be told of The Guardians.

Do you remember the future?

These Marvel characters are still alive!

By Jack Abramowitz

In the 31st century of the Marvel universe, the Guardians of the Galaxy roam through space protecting the human race (among other sentients). They do this in a selfless spirit reminiscent of the great heroes of the 20th century, whose example they follow.

Following their example is easier than you might expect, because, 11 centuries later, most of them are still around.

Some could reasonably be expected to have an unnaturally long life-span, but others are just astounding. Let's see who's likely to show up at The Avengers' 1100th reunion.

The Vision. OK, he's an artificial life form, so it's conceivable. Only now he's called Mainframe and he's the computer intelligence of an entire world.

Wonder Man. This guy is already technically dead, so that makes him a "living zombie" or something. There's probably no time limit on that, so he's still around. But Wondy goes by the name of Hollywood in the 31st century. He's a member of Martinex' Galactic Guardians. (What kind of name is "Galactic Guardians," anyway? If you leave the Justice League of America to start your own group, don't call it "The American Justice League." You'll only confuse people.)



The Silver Surfer. Now called The Keeper. (Why do all these guys change their names? Are they ducking alimony payments or something?) The cosmic-powered hero possesses the Quantum Bands and serves as protector of the universe.

Galactus is also still around, gobbling planets like malted milk balls, but he and The Surfer have finally buried the hatchet.

Firelord. I guess when Galactus makes you his herald, he powers you up but good, because Firelord is also still alive and kicking. Like Hollywood, he's a Galactic Guardian and, like The Keeper, he's protector of the universe, because, hey, it's a big place.

Thor. An Asgardian god, he's already been around for thousands of years in our time, so it's not unreasonable to give him the benefit of another millennium. In the interim, he's had a son (Woden, after Thor's dad) and put on a few pounds. His supporting cast (Sif, Loki, etc.) are also still hanging around.



Doctor Strange. Hmm. Maybe that's starting to push it. Well, his mystical powers *could* keep him going. Only there's a new Sorcerer Supreme, and Doc has taken over as the new Ancient One. (Isn't that an oxymoron? "New Ancient One"?). Despite his long life, he really doesn't qualify for "still alive" any more, since he perished (will perish?) in the Guardians' time.

Doctor Doom. Unlike his counterpart in the 2099 titles, this Doom got to the future the hard way: He aged. He put his brain into Wolverine's adamantium skeleton, which proved to be a little more durable than the one nature had provided. A counterpart of Doom also provided himself with an unnaturally long life by augmenting himself mechanically (in an



issue of *Iron Man*), so I guess this is keeping within his modus operandi. But pretty darn unlikely.

Drax the Destroyer. Big, dumb, strong, and green. No, not The Hulk, it's Drax! You know, *Warlock and the Infinity Watch's* Drax. He's on a prison planet, heavily sedated by a steady stream of cartoons. On the same planet you'll also find Diablo locked up. You know, Diablo. Oh, go look him up in the *Official Handbook of the Marvel Universe*!

Shamrock. Whoa! Now this is pushing it! Sham is strictly a minor leaguer. She barely had a life in the 20th century, let alone one that should reach the 31st century! She was somehow empowered by the spirit of the people of Ireland following the War of the Worlds or some such nonsense.

These are far from *all* of our 20th century cast still wandering the universe. Mephisto, The Beyonder, The Celestials, The Living Tribunal, and other cosmic beings are also in attendance. Plus updated versions of Ghost Rider, Phoenix, The Punisher, and more. Not to mention the Guardians' own Vance Astro (whose younger counterpart is Justice in our generation's Avengers) and Yellowjacket (Rita DeMara, not Hank Pym, who stowed away during one of the Guardians' vacations in time).

It makes you wonder why the Legion of Super-Heroes never had the whole 20th century hanging around in addition to Superboy. And Supergirl. And Darkseid. And (somehow — Hypertime?) The Green Lantern Corps. And The Martian Manhunter. And Iris Allen. Oh, forget it.



"Joe Tobul's mother ruined my life. Under another name, Joe Tobul's mother blighted your life, as well. For the past fifty years, all the Joe Tobul's mothers of America — kind and decent women who kept kitchens so clean you could eat off the floor, and who wouldn't harm a fly — blighted the lives of boys and girls with absolute innocence. They did it, as Joe Tobul's mother did it to me, by tossing out all those kid's funny books."

— Harlan Ellison

"Did Your Mother Throw Yours Out?"

The Harlan Ellison Hornbook

"I tip my hat to writer-editor Stan Lee for constructing such a marvelous blurb with enough qualifiers to please the most anal of attorneys."

My mother never threw mine out, but I'm sure the notion must have crossed her mind more than once. Like Joe Tobul's mom, mine was a fastidious housekeeper whose next-to-Godliness intimidates me to this day, especially when I glance around the mess that is Casa Isabella and wonder how it is that my own children have managed to avoid coming down with plague, bubonic or otherwise, the Red Death, or even athlete's foot.

It's not that my voracious

comics reading wasn't a matter of some concern to her and my father. Once, when they realized how quickly the comics were accumulating in the bedroom I shared with my younger brothers, they offered me Aurora monster model kits and a subscription to *Famous Monsters of Filmland* if I would dispose of my four-color treasures. But, when it came right down to it, I was pulling A's in school, I had plenty of other interests (baseball and girls, to name two), and, perhaps most compellingly, my dad had read comics as a kid and still ended up becoming one of the best men in the history of mankind. They figured I would outgrow them sooner or later. And maybe I would have — if we had not taken that fateful trip in the summer of 1963.

I'd completed sixth grade at Sts. Philip and James Elementary School on the west side of Cleveland, Ohio. Most of my friends had already lost interest in comic books. I hadn't completely lost my own, but had developed an equally keen interest in how nicely some of my classmates were starting to fill out their school uniforms. Knowing that pursuing this interest demanded that I have something to talk about with these young ladies, I was expanding my store of conversational knowledge to include pop singers and teen idols. That took money and time away from my comics.

But, driving to visit my dad's relatives in Oneonta, N.Y., and getting more bored with every hour — except for when we all got nauseated passing through Buffalo — I started buying comic books at virtually every stop we made. Remember — this was 1963. It was a glorious time when virtually every store sold *Superman* and *Mystery in Space* and *The Adventures of Bob Hope* from squeaky metal spinner racks that announced their wares with an irresistible "Hey, Kids! Comics" and promised wholesome entertainment for all ages.

My parents tried to put a stop to this when we hit Oneonta, exhorting me to save my money so that I could buy a nice souvenir when we went to the Baseball Hall of Fame in nearby Cooperstown. Ever the master negotiator, I convinced them to let me buy just one more comic book.

We were at a cigar shop owned by my dad's Uncle Peter. Being old enough to be somewhat rebellious but too decent a youngster to do anything really bad, I "outsmarted" my folks by making that last purchase a comic book that cost

twice the price of a regular issue. That comic book was *Fantastic Four Annual #1*.

Move over, James Dean.

There were many factors that went into that decision.

The "72 Big Pages" across the top of the cover sounded like a pretty good deal to me. I'd only bought one previous Marvel comic book — *Fantastic Four #7* — and, although that issue had left me confused and unsatisfied with its feuding heroes and its fickle citizenry and its midget of an alien villain, I kept meaning to give the title another chance. There was something there, even if it was a dash too revolutionary for me to grasp immediately.

Additionally, I was intrigued by the characters and contents touted on the cover. Sub-Mariner looked kind of cool. Spider-Man looked downright scary. I didn't know if the origin of the team was, indeed, "the most requested saga ever printed," but I knew I wanted to read it. And, just as the cover commanded, I didn't want to miss "the awesome gallery of villains!" This was a big thick comic book that could clearly ease the pain of having to be sociable with people I'd never met before and, in all likelihood, would never see again. To this day, the only one whose name I can still remember is Uncle Peter's, God bless him.

Without repeating myself at length, *FF Annual #1* is the comic book that made me want to become a comic-book writer when I grew up. My second time through this issue, which I contend is the best comic book ever published, I saw the credit box on the first page and, in a moment akin to touching the monolith of Arthur C. Clarke's *2001: A Space Odyssey*, suddenly understood that people got paid to make these comics, that it was an actual job, and that I wanted to get in on that racket.

But, for all the times I have repeated the above, I don't know if I've ever actually written about the contents of *FF Annual #1*. Oh, yeah, leave it to "America's most-beloved comic-book writer and columnist" to take 1,000 words to get to the point.

The first page of "Sub-Mariner versus the Human Race" calls it "the longest uninterrupted super-epic of its kind ever published," and I tip my hat to writer-editor Stan Lee for constructing such a marvelous blurb with enough qualifiers to please the most anal of attorneys. There were longer stories, the Justice Society stories in *All Star Comics* leap to mind,

but those were broken into shorter chapters and sometimes interrupted by advertisements. And, even if they hadn't been, the phrase "of its kind" can be defined to exclude all other super-epics.

("You see, *this* kind of super-epic is the kind that features the origin of Sub-Mariner and his race and also shows The Fantastic Four taking a vacation cruise and ...")

However, this 37-page story never slowed down long enough for the 1963 Tony Isabella to consider whether that title splash claim was accurate. Drawn (and surely co-plotted) by Jack Kirby, it opened with a full-page shot of a royal Atlantean procession and a double-page spread of The Sub-Mariner taking his place as "Namor the First," emperor of his undersea realm. We even get some royal intrigue in the introductions of the delectable and slightly nasty Lady Dorma and the rotten-to-the-core Warlord Krang.

While Namor vows to make the surface world pay for its crimes against his people, The Human Torch and The Thing are fighting like brothers who have been cooped up in the house too long. And, yes, this is where I finally got what The Fantastic Four were: They were a family. Mister Fantastic was the father; the Invisible Girl was the young mother; and Johnny and Ben were the kids. Though these roles have changed somewhat over the past four decades, it's still the "family" aspect that defines the team.

Reed says they need a vacation and suggests an Atlantic Ocean cruise. His secondary motive is to check out recent sightings of sea monsters in the area. The cruise line gives them free passage, the better to sell tickets to passengers anxious to rub shoulders with the famous heroes.

Meanwhile, over at DC, no such favoritism was shown. In 1952, Clark Kent and Bruce Wayne paid for the cruise which led to their discovering each other's identities as Superman and Batman. The FF's casual acceptance of such a "benny" made them seem more real than their DC counterparts.

Before long, a sea monster is spotted, the Four are lured into a trap, Namor proclaims the sovereign rights of his people to all the seven seas (while flirting with Sue), Reed addresses the United Nations on the Sub-Mariner's threat, a disguised Subby reveals the origin of his race and his own bad self, the Atlantean army marches on New York City, and —

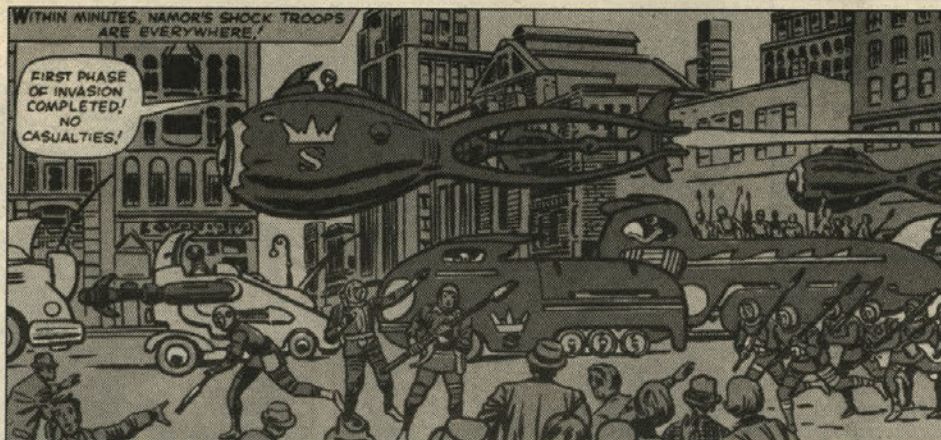


that's all you get from me. The story has been reprinted a number of times and is worth tracking down in all but one of its incarnations, a 1984 special edition which inserted new material into the middle of Stan and Jack's epic adventure and didn't include the rest of the annual's contents.

(Note to Marvel: *Fantastic Four Annual* #1 deserves a facsimile reprinting in its entirety. It's the right thing to do.)

Rereading the story today, I'm still knocked out by Stan's and Jack's inventiveness: a "tele-fish," with which Namor can spy on the surface world, a guided rocket powered by water pressure, the origins of the Atlanteans, and a clever Reed Richards invention. I'm even more impressed by the human interest stuff: the Reed-Sue-Namor-Dorma love quadrangle and Reed's less than diplomatic speech to the U.N., doubtless fueled by Sub-Mariner's hitting on Sue. But wait. There's more.

The action sequences are as exciting as all get-out: Namor's legions marching down the streets of Manhattan, Reed and Namor going mano-a-mano at the Baxter Building headquarters of The Four, and a desperate final battle at sea. And, just to make this story practically perfect, an ending that was both moving and surprising. Lee and Kirby — not to slight inker and pal Dick Ayers or letterer Art Simek — put so much into this story that it could be a textbook for writ-



ers and artists who — these days — would need 100 pages to include half as much content. This isn't just a story; it's an inspiration to comics writers everywhere.

For me, the rest of *Fantastic Four Annual* #1 was just as much of a revelation. The "gallery of The Fantastic Four's most famous foes" ran 11 full-pagers, telling me just enough about the villains to make me vow that I would somehow get their earlier appearances. This, of course, created a sanitary crisis for my mother, as I started bringing old comic books from who knows where into our house. Thank God she never saw the dusty used book stores from which I acquired these comics treasures.

A double-page "Questions and Answers about the Fantastic Four" spread put my new-found heroes on the same

level as the actors and singers found in *16* and *Tiger Beat* magazines. I reprinted this in one of the British weeklies I edited for Marvel in the early 1970s and, in an act of well-intentioned stupidity, rewrote part of it in an attempt to modernize Sue. In my version, she read not "romantic novels," but "historical romances."

A one-page "Inside the Baxter Building" diagram had me wanting to live there, though I did wonder why Reed had an "apartment" and Ben only had a "room." The FF's headquarters wasn't quite as cool as The Batcave, but, as I realized years later, they could get much better deli than Batman.

Lee and Kirby took a two-page sequence from *Amazing Spider-Man* #1 and expanded it to a six-page battle which would define Marvel super-hero

meetings for decades. To wit: They meet and they fight. This clash was heartwarming. Spidey, looking for a way to support his Aunt May and himself, wanted to show The FF what he could do in the hopes they would hire him. I loved it.

The annual ended with the 13-page origin of The Fantastic Four from their very first issue. It wasn't as well-written or -drawn as the Sub-Mariner "super-epic," but it was thrilling. When I closed that annual (which I would pick up within the hour to read again), I was a convert to the Marvel universe, even if we didn't know that was what it was back then.

When I got back to Cleveland, I started buying other Marvels: *Amazing Spider-Man* #9, *Strange Tales* #114, *Avengers* #3, *Tales of Suspense* #50, *Tales to Astonish* #53, *Journey into Mystery* #101, *X-Men* #4, and *Daredevil* #1. That I can remember my first issues of these titles and what was in them — go ahead, make my day; ask me at this year's conventions — should give you further evidence of what a life-changing experience *FF Annual* #1 was for me. And that's why it will always be my favorite comic book.

Comments on and review items for this column should be sent to: Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can e-mail Tony at: tony@wf-comics.com.

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POV

POINT OF VIEW

BY Mark EVANIER

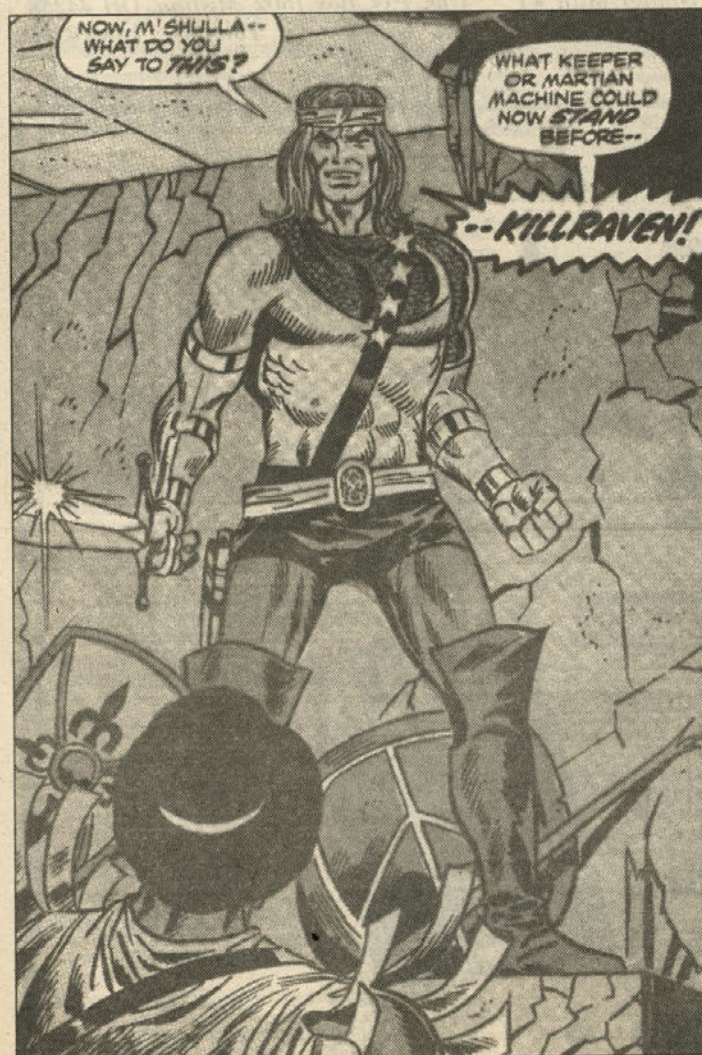


As my fellow **CBG** columnists Peter David and Tony Isabella have already noted, longtime Marvel artist Herb Trimpe had an important (and brave) article in the Jan. 7 issue of *The New York Times*. I am chiming in, not because they didn't say it well, but because this matter cannot be overdiscussed. Or forgotten about.

"Before I wrote this, I hauled out a few of Herb Trimpe's old Hulk stories and found that I liked what he did more now than I did then."

The topic was Ageism in Comics, a concern that causes many in the business to say, "Damn shame," and to hurriedly change the subject. To remind you: After some 29 years of drawing for Marvel, Trimpe found himself unable to secure any more work. He has turned to other avenues — primarily, teaching art to seventh graders — not by choice but out of financial necessity.

Herb Trimpe is 56 years old. One can only imagine the obstacles facing a comics artist in his 60s or 70s. There are some in those brackets who still want to draw comics — and can, but, instead, hear a lot of, "Gosh, I really



Trimpe's work also included the first few installments of "War of the Worlds" in *Amazing Adventures*.



love your work, but we don't have anything for you at the moment."

Here's an early paragraph from Trimpe's article, which took the form of a diary...

Things had started to get shaky two years before. The American comics industry was taking hits from changing tastes in the youth market — teen-age boys had plenty of other entertainment options, mostly electronic — and Marvel couldn't seem to lure the general population. Never mind that in Japan comic books sell in the millions to all ages. It also didn't help that Ronald Perelman's acquisition binge overextended the company, or that Marvel flooded the market with spinoffs and endless No. 1 issues, devaluing the collections of the faithful.

That all strikes me as true, and the maddening part of it — for us and, I would guess, for Herb Trimpe — is that none of these factors, really, were under his control. Others have done a poor job managing the company — some of them, quite well-rewarded for their "efforts" — and folks like

Trimpe have paid the price. It would be a different issue if Herb's unemployment had resulted from, say, a plunge in the quality of his artwork.

That does happen, and any realistic discussion of Ageism needs to recognize that fact: Some older folks are excluded because their work or work habits have declined. Not every time an older person is turned away is due to Ageism.

Insofar as I can tell, that was not the case with Trimpe — and this seems like a good spot to mention that I don't really know Herb. Met him once, for maybe five minutes, in 1970. I was never a huge fan — though, before I wrote this, I hauled out a few of his old *Hulk* stories and found that I liked what he did more now than I did then. Nevertheless, he has certainly, time and again, proved himself more than able to draw a proper Marvel comic book — which is more than I can say for some now employed in that capacity.

Well, let me amend that. A few years back, there was a brief period when Trimpe drew a few comics in what some would call an "Image" style, attempting to simulate the excesses of certain of the younger, hotter artists. I felt the resultant work was inferior to those he was aping and certainly a step down from Trimpe drawing like Limpe.

I'd be interested to know whether that was his idea or that of a Marvel editor. If the former, it's sad that an artist, any artist, is pushed to the point where he feels he has to become somebody else. Keeping up with new trends, being willing to experiment and learn: That's only commendable. But for a creative talent to forsake his accumulated knowledge and experience can only be a mistake.

On the other hand, if it wasn't Herb's decision, someone on Park Avenue South has the brains of a Chia Pet.

Either way, Trimpe as faux Liefeld was an aberration, easily



rectified by anyone saying two words to the guy: "Be yourself." That no one said this — or wanted what Trimpe does best — goes to the heart of the problem. Those problems, as I see them, break down into three categories:

1. Sales. In politics, the illusion of power is power. In retailing — especially the retailing of comics — the illusion of demand is demand. Or, at least, it can help create demand.

When word gets around that Joe Newstar (a name I just made up) is the new, hot artist, said rumor becomes self-fulfilling. Store owners start ordering more of his wares for their shops because they assume customers will buy more. And some customers may even buy more for the same reason many of them flock to whatever movie everyone else seems to be flocking to.

At the same time, publishers rush to snag young Newstar for their hottest projects and give them extra promotion. Those comic books sell, confirming the notion that he has fans aplenty, probably creating more.

This is not to say the popularity of all or most "hot" creators is illusory. Most, if not all, got there by outputting work that fans hold superior. The point is that they get a little extra bump — a little fairer chance — because publishers and store owners believe in their marketability.

No one is clamoring for Trimpe. Even if the owner of the shop where you buy your funnybooks thinks Trimpe is terrific, he probably thinks *you* don't think so — so he orders fewer. He might be able to sell 20 but, playing it cautious, he orders 10 — and probably doesn't reorder when those 10 sell out in two days.

So one thing that might help abate this problem is if the buyers who like the work of the veterans will speak up. Tell your comics supplier that, if a comic book comes down the pike by some Golden Age or Silver Age pro, you want a copy.

Publishers are seeing a lot of disap-

pointing sales these days on comics of all kinds. When they're on a book by a kid, they don't say, "There's no market for books by kids." But they sure blame the older guys when their books tank. This happens because of ...

2. Cowardice. I swear, on a stack of Jack Kirby comics, the following is true.

I have actually heard editors say that, given a free choice, they would rather hire a certain Old Pro than a New Kid. They think a better, more readable comic book will result — to say nothing of getting to the stands on time. I know "hot writers" who have had proposals shot down because they wanted to do them with someone like a Herb Trimpe.

What are these editors afraid of? They're afraid the comic book won't sell — or won't sell as well as it might with a younger, lesser talent involved. And it very possibly will not. (See Category #1 above.)

With sales in free-fall throughout the industry, everyone feels this is not the best time to take a stand against sales trends — and I'm not sure I can fault them too much. Sometimes, a brave editor does hire the Old Pro, and it doesn't sell too well — for reasons enumerated above and/or because the product just doesn't fit the narrow tastes of our increasingly narrow marketplace. It winds up becoming yet another example of how there's no market for comics by older talent. That helps no one.

I believe this trend is reversible but not by isolated attempts. To change it would mean that a sizable chunk of the industry would have to take gambles. Publishers would have to put some of those veterans on key comic books, keep them there for a while, and invest in promotion. Store owners would have to stand the risk of ordering more, participating in some of that promotion, and sticking with the product until it finds its audience.

I'd love to see that, not just for comics by older creators, but also some of the more unusual, new comic books that have been cautiously attempted or which might be published. But, being realistic, that ain't likely to happen.

This business has never been very good about supporting comics that need time to catch on. Even in prosperous periods, there's always been the tendency to go for the easy sale — that which resembles what's already selling. This is a whole other problem we have — one perhaps even bigger than the Ageism one. (It might be termed discrimination against — or at least lack of interest in — readers who aren't already buying comics.)

Bottom line: I don't see Ageism ending by some massive, chancy dice-roll by publishers, wholesalers, and retailers. I do, however, think the problem might be alleviated by ...

3. Ingenuity. Put simply, I think that any editor who can't figure out a clever

way to employ someone like Herb Trimpe is not a very good editor.

Think of an editor as the person who casts a movie. OK, so maybe Kirk Douglas is in no shape — health-wise or in terms of box-office appeal — to star in an action thriller. But they've found places for Kirk in recent films, just as they've found them for Jack Palance and Jack Lemmon and Walter Matthau and Gloria Stuart.

It's not just a matter of old people being used as old people. It's the symbiosis. Talent rarely thrives alone. In a collaborative medium, the collaborators all make each other a little better.

Cast a young actor opposite an older one and watch them stimulate each other. The kid learns from the pro; the pro is energized by the kid. Maybe each discovers a new way to do what they do. In the instances where I've edited comics, it has always worked that way.

As readers of this column know, I am against the whole concept of editors arranging creative marriages. I think writers and artists need to find one another and forge personal, compatible collaborations. But, since editors at most companies are hiring individual components — deciding that Writer A oughta work with Penciller B and Inker C — I think they have a responsibility to try to include older talents in their mixes. At the very least, no one should be excluded on the chance that he or she has been around long enough to know what he or she is doing.

Editors should hire older creators because the business has at least some obligation to them. A lot of these folks endured much worse pay and working conditions, way back when. The *quid pro quo* for that was an understanding — implied if not explicit — that work would, at least, be steady.

No, they didn't receive pensions or retirement plans — but that wasn't as bad as it seemed, because the company would always have work for them. Or so they were led to believe.

Editors should also employ older talent because of what this industry will become if they don't. We need longterm thinking and contributions that are made by creators who wish to remain in comics. It will not help the field if everyone who gets in, does so with the mindset of, "I'd better grab as much as I can, while I can, before the business dumps me."

Most of all, editors should employ older talent — especially in capacities that allow it to interact with newer talent — because better comics will result. That, all by itself, is reason enough.

And who knows? Maybe if more comics are created by adults, more comics will eventually be read by adults. Wouldn't that be nice?

Lastly: In keeping with this column's apparent new format of "All Obituaries, All the Time," we mention actor-comedian Jim Varney, who died Feb. 10 due to

lung cancer. Jim was best known as Ernest P. Worrell, the grinning TV pitchman and star of the "Ernest" movies, but I knew him long before he lucked into that identity.

For years, Jim Varney was one of the great Well-Kept Secrets of the comedy world. His stand-up act featured an array of bizarre, mentally askew characters, and about 94% of all who saw it thought he was brilliant. Alas, as too often happens, most of those in hiring or casting positions were in that other 6%.

Jim worked the Comedy Store and its various clones around 1977, back when he was on *Fernwood Tonight* playing Virgil Sims, who was sort of the White Trash version of Evel Knievel — if that doesn't seem superfluous. In 1980, when I was writing variety shows for Sid and Marty Krofft — most of them starring people who didn't speak English — Jim came in to audition for a supporting player role.

He was so funny and so versatile, we hired him on the spot — but I'm afraid Jim didn't prove his talent on our show, either. Almost immediately, we began getting static from a gent at NBC who was apparently in the aforementioned 6%. Hated Jim Varney, didn't think he had "star" quality, thought we were irrational for believing otherwise.

I heard — this was a rumor — that the NBC guy then blocked Jim from serious consideration to join the *Saturday Night Live* troupe. That's a shame, if true. He would have been as good as anyone who ever worked that beat, better than most.

Seven years later, Jim was playing the title character in some of the most popular films in the country. Every time I saw the grosses in *Variety*, I wondered if that exec realized it was the guy he'd said lacked "star" quality.

Somehow, I managed to miss all the "Ernest" movies but I was delighted Jim made out. And, of course, it's always nice when something proves that someone at a network doesn't have a clue — not that this is oft-disputed.

Readers of this newspaper may be interested to know that Jim was, at least at one point in his too-short life, a devout comics fan. When he found out I was in "the biz," he immediately asked me if I'd ever met — and I quote: "That weird dude, Steve Ditko."

He was disappointed when I told him that, when I'd visited Ditko, he was not clad in numinous robes, dancing around a pentacle of mystic incense. On the set between takes, we'd talk about Kirby and Stan Lee and T.H.U.N.D.E.R. Agents and the like.

As I said, I'm delighted that Jim became a huge success, because he sure deserved to be one. But I'm saddened that we lost him at age 50 — especially before he was able to show the world all that he could do besides play Ernest.

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036, and on the 'net at me@evanier.com

Gorillas in our midst, Part 2

Visiting Section Zero (or not) and founding an Empire



By Tom Mason

Last week, CBG visited with several Gorilla creators. This week, that interview continues with Karl Kesel and Tom Grummett (of *Section Zero*) and Barry Kitson (of *Empire* with Mark Waid).

Section Zero: Everything you know is wrong

CBG: OK, Karl, Tom, you're up. Why did you choose to make *Section Zero* your first Gorilla title?

Kesel: This is the sort of comic book I have always wanted to do. There are characters and concepts

in *Section Zero* that I originally pitched to various editors more than 15 years ago!

It's about normal people against extraordinary odds. It's about the secret history of our world. It's about that sense of awe when seeing a lost civilization for the first time — the first time! It's about growing up and even growing old along with characters you love.

CBG: What are the origins of *Section Zero*?

Kesel: *Section Zero* is the best parts of everything that ever fascinated me, interested me, or capti-

vated me. It has the high adventure and flawed heroes I learned from Milton Caniff, the epic scope and human scale I learned from Jack Kirby, and the mixture of humor and horror I learned from John Keel.

I expect most comic fans know Caniff and Kirby to some degree, but Keel — Keel is my hands-down favorite Fortean writer.

CBG: "Fortean?"

Kesel: UFOs, Bigfoot, ancient technology, doppelgangers, cryptozoology, etc. — anything strange and unknown. Keel has an unusual way of looking at unexplained phenomena — a sort of respectful bemusement — and it has influenced *Section Zero* tremendously.

Grummett: *Section Zero* represents to me everything that got me excited about comics in the first place.

CBG: What is *Section Zero*?

Kesel: The first thing you need to know about *Section Zero* is: It doesn't exist. It doesn't refer to a secret section of the United Nation's charter that perpetually funds a team of experts and adventurers who travel the world investigating the fantastic and unknown. *Section Zero* doesn't look into reports of monsters, UFOs, aliens, lost civilizations, time travel, ancient gods, or still-living dinosaurs — because none of these things exist.

CBG: Do these non-existent adventurers have names?

Kesel: Involved in none of this is Doctor Titania Challenger — called "Tina," just in case anyone thinks different. She's a scientific genius from a world-famous family of explorers and adventurers — think of the Kennedys if their patriarch were Teddy Roosevelt.

Also uninvolved is Sam Wildman, a devil-may-care soldier-of-fortune — and Titania's ex.

And, of course, there's absolutely no mention of: a child-like being with astounding powers and an unknown past; a teen-ager who becomes part insect for exactly one day — and hates every minute of it; a cursed creature from the legendary graveyard of lost ships; a prehistoric huntress from a forgotten world; an enigmatic man-mountain who can be an unmovable ally — or unstoppable enemy.

And all of this appearing in the first storyline is a flat-out lie!

CBG: Is *Section Zero* a regular

ongoing series or a mini-series?

Grummett: It's gonna be a regular ongoing mini-series! [laughs]

Kesel: We see *Section Zero* as a series of mini-series and one-shots, as the specific story calls for. The first story arc is a suspense-filled six issues with the possibility of an ongoing monthly somewhere down the line.

Grummett: After that, we may decide a certain story would work best as a self-contained one-shot, followed by another story that runs as a three issue mini-series. We'd like the stories themselves to dictate the format.

Kesel: We'd also like to experiment with format — oversized, maybe even digest-sized. I'd love to do a black-and-white collection of the old *Doc Challenger* comic strip from the 1930s!

CBG: "*Doc Challenger*?" Never heard of it ...

Kesel: It really doesn't exist. [laughs] We're creating it to look just like a 1930s adventure comic-strip. I think one of the most important things about *Section Zero* is that it's a comic book that people can read for years — if not decades — of their lives.

We'll be aging our characters in real time. That means if, say, you're 16 (like one of our characters), then you'll both be dating at the same time, both be going to college at the same time, both be trying to make your mark on the world at the same time, both be having a middle-aged crisis at the same time, etc. I've always believed that, if a person could actually grow up with a character, then we'd have a reader for life, not just a few years. It's time to put that to the test.

Grummett: This is a big story we want to tell about characters with a history that will unfold over time and a future with limitless possibilities. Gorilla Comics is the kind of wide-open creative environment that will allow us to tell this story in our own way.

Kesel: This is a series with darkness and danger and things no one understands — but then the gloves come off and the fists start flyin'! It's a series of opposites and extremes — from funny to frightening, yesterday to tomorrow, deep shadows to blinding explosions.

Grummett: I want to keep telling *Section Zero* stories until there just aren't any more to tell.



I'm pleased to say that I think that's going to take a long time.

CBG: When *Section Zero* #1 opens up, where doesn't this first story begin?

Kesel: [laughs] That's my joke. You can't use it.

Let's see — *Section Zero* #1 doesn't begin in Roswell, N.M. It doesn't begin on an uncharted island. It doesn't begin in the Australian Outback. It doesn't begin a long time ago in a galaxy far, far away ... But you know, in some ways the story begins in all those places.

Grummett: Something strange has been terrorizing the sheep ranchers and killing their flocks — the usual authorities are unable to shed any light on the mystery, and in desperation the ranchers turn to the U.N. This sets events in motion for a secret investigation of a mystery no one can explain, by an agency that doesn't exist.

CBG: What's it like working on a creator-owned project as opposed to a company-owned one?

Kesel: We've always had a very collaborative relationship, and that continues on *Section Zero*. In fact, I'd say we're even more collaborative on this project. It's nearly impossible to say who created what on *Section Zero*. Sometimes, I've called Tom with a new idea, and he says: "I was just going to call you about the same thing!"

Grummett: To my constant amazement, he's allowed me to mess with it. I've been entrusted with a level of input into the development of *Section Zero* that I've never had before. As a result, I'm as committed to this project as Karl is, and that puts me firmly in for the long haul. I've rarely been as excited to be involved in something as much as this, and that's saying something!

Kesel: We're pushing each other a little more — trying to kick each idea up a notch. If it was good to begin with, we aim for great. If it was great, we shoot for brilliant! *Section Zero* has given us a clean slate to work with — no other people's continuity to worry about or work around — and that is both exhilarating and unknown territory for us, just like *Section Zero* itself.

Grummett: What is different about a creator-owned project is that it's more work! We're faced with having to make decisions that we never had to make working on other company-owned projects.

We've had to line up our own colorist, work with a designer on our logo, work with the other Gorillas on important matters regarding the entire line — the list just goes on. These are things you just don't have to deal with on a company-owned title.

I'm not complaining — I'm really enjoying it. It's challenging and gratifying to get more "hands-on" with a project, especially one you're passionate about. It's added to the sense of fun.

Kesel: *Section Zero* — protecting mankind from everything that doesn't exist.



The *Empire* players are (left to right): Valpurgis, Xanna, Tumbriel, Grieze, and Lucullan.

Founding an Empire

CBG: OK, Barry, let's pick up on something Karl and Tom said: You've worked with Mark Waid on company-owned titles and now on *Empire*, a creator-owned series where you guys call all the creative shots. What's the difference for you?

Kitson: I guess the basic difference is that with *Empire* we can take the characters in any direction we like without treading on anyone's toes. There are no considerations beyond those of the story itself that need concern us. I want *Empire* to be the best series we can produce, to be intelligent and surprising reading, and to represent a good body of work that will hold together under scrutiny. Ultimately, to entertain as many people as possible, I suppose. The more we do that, the more enjoyment they, and we, will get out of life.

CBG: Is *Empire* your idea or Mark's idea or a little bit of both?

Kitson: Well we had talked about the concept way back, but other projects had come along and we kept shelving it — saying we had to do it one day, since it was too good an idea to just abandon. When Gorilla was formed, we already had the premise in our minds. We knew it wasn't quite like anything else on the market and figured it would be a nice new concept in a nice new home.

CBG: You've said that the criteria of traditional super-hero comics doesn't apply to *Empire*. That implies that you're creating a new set of super-hero icons. Can you expand on that?

Kitson: Really, I meant that you shouldn't expect to see many characters in *Empire* that can be easily identified with any of the standard icons found in most "super-hero universes." The rules are all different in the world that *Empire* depicts. [laughs] It's hard to explain further without giving too much away. Whether what happens to the characters in *Empire* will become new traditions, I couldn't possibly say.

CBG: Where does *Empire* #1 begin?

Kitson: Some time after the super-villain Golgoth has gained widespread domination and wiped out most super-heroes. It's pretty much setting the scene of how life goes on within the Empire as seen by

the newest initiate to Golgoth's inner council — until something happens to upset the status quo.

CBG: *Empire* seems darker and denser — grittier, even — than your other work. What are you doing to make it stylistically distinct?

Kitson: I would say the core of the tale is dense and dark, but that's not always how such things present themselves. For example, the ministers at the heart of the empire are resplendent in luxury and color; some are visually very appealing. I think the distinctness will come out of the twisting of the readers' expectations. You will quickly learn not to judge anything by first appearances in *Empire*.

CBG: *Empire* has been described as an ensemble piece. How does that differ from a team title?

Kitson: I think maybe the best way to answer this would be to quote from a conversation I had with Michael Conroy on the subject. He said the success of many long-running TV shows has been that they draw the reader into a setting in which stories are played out. Actors may come and go, but the setting or concept remains, even though it, too, can evolve.

That's really what we hope to achieve in *Empire*: Some characters might remain constant for a year then die, and others might play a minor role for the first six months, then become the star of the series. It means that the story can go anywhere within the world of *Empire* rather than stay with a core group.

CBG: Who's in the revolving, inter-connected cast?

Kitson: Anyone alive in the Empire and beyond can be in the ensemble. To start with, though, we concentrate on those at the core of running the beast: Golgoth's inner circle. None of the characters at the heart of the Empire are simple; none are without abilities that make them more than human. To survive in the crucible around Golgoth, that much is essential.

There are also characters near to Golgoth who don't really participate in his administration but are no less extraordinary. There are members of the public; there are soldiers, scientists; there's even a group of counter-revolutionaries bent on

restoring America to the ideal state of their dreams, threats from beyond our world — no end of stuff, really. But to begin, we concentrate on those at the core of running the beast.

CBG: This does sound like a new twist on the traditional hero-villain struggle.

Kitson: We think it will appeal, because it is an entirely fresh take on beings that are more than human. There will be plenty of action, there will be lots of colorful characters, but we hope the fresh twists will make it a series that can appeal to readers of "traditional" super-heroes as an intriguing change. We're hoping to play with all the ideas they are familiar with and maybe give them some fun surprises; we hope they'll enjoy the feeling of not being sure what's going to happen next.

We're big fans of super-heroes, but why do another series that retreads the same ground? Mark's already written *The X-Men* and he's writing *JLA* now, and I've drawn traditional super-hero comics all my career. I want to give the same kind of visual approach to storytelling to a different type of story. Readers who love super-hero comics will feel right at home with *Empire* and enjoy the idea that, with the creator-owned rights we have, anything can happen!

CBG: Do you have a follow-up project in mind for Gorilla?

Kitson: Yes. [smiles]

Grummett: Sure, several in fact. But they're still at that amorphous stage, and *Section Zero* is going to occupy a lot of my attention for a while to come.

Kesel: More *Section Zero*! Stories focusing on individual characters, earlier versions of the team, even past events that played an important part in the tapestry of the *Section Zero* universe.

Sure, I have other, unrelated ideas, too — but *Section Zero* has so many possibilities, I could easily and happily spend the rest of my life doing the series.

CBG: What else do you guys have going on this year?

Kitson: I'm working on a very large prestige format project for DC that won't be released until 2001 but is a humdinger of a concept. I don't know how much I can reveal about it yet, so I'll keep quiet.

Kesel: I'll continue to have too much fun writing *Superboy* — pencilled by some guy I'm not too familiar with named Tim Grommit, I think [laughs] — and I should be arrested for the amount of fun I'm having writing *Harley Quinn* — pencilled by one of the great "Good Girl" artists, Terry Dodson. Wait till you see his stuff on this comic book!

Grummett: I'm continuing to pencil *Superboy* for DC — a project near and dear to my heart, as well. So my dance card is full.

Empire #1 by Mark Waid and Barry Kitson is scheduled to begin in May. *Section Zero* #1 by Karl Kesel and Tom Grummett is scheduled to begin in June. Gorilla Comics are released through Image Comics in association with www.eHERO.com.



Why join a club?

Looking over the list on this page, you may find one or more clubs that interest you or a club which is in your area. It's a great way to make new friends that share a common interest.

If you don't find a club that interests you here, consider starting your own, perhaps with the cooperation of your local comics or hobby shop.

Club organizers:

Your attention, please!

The following listings are the most up-to-date we have received. Please take a moment to look over the listings to see whether your club is listed and its information is correct and current.

To add or update a listing, please use the form below. Forms for our next club update (scheduled for CBG #1386) need to be received by May 1. Of course, you can send in updates at any time for future inclusion.

Comics Club listing form

Type of club: _____

Name of club: _____

Meeting time and location: _____

Membership details (minimum activity, etc.): _____

Dues (if any): _____

For more information: _____

Send completed forms to:
Brent Frankenhoff, CBG Club Directory
700 E. State St., Iola, WI 54990
You may photocopy this form.

Comics Buyer's Guide established its Comics Clubs column to list comics fan clubs around the world. If you want your club listed, please send your information (in the format shown here) to: Comics Buyer's Guide Club Directory, 700 E. State St., Iola, WI 54990-0001.

Note: This list is offered as a service to comics fan clubs and potential members. CBG provides this information without endorsing specific organizations or guaranteeing their quality (or guaranteeing, in the case of clubs devoted to specific concepts or comics, the endorsement of the copyright holder/s). It is the club's responsibility to notify CBG of any changes which should be made in the listing. When sending notification, please identify where in the listing the entry to be changed appears.

New or changed entries will be indicated with a * on first occurrence.

Entries will be listed under the headings on this page, with restrictions as noted. "SASE" means "Self-Addressed Stamped Envelope."

Local Club Meetings

California

Buena Park. Official Betty Boop Fan Club. News, pen pals, want ads. Quarterly meetings, no set date. Dues: \$10/year (United States), \$12 (Canada). Contact Bobbie "Boop" West, 6025 Fullerton Ave., #2, Buena Park, CA 90621. (714) 994-1948.

Burbank. The International Animated Film Society: ASIFA — Hollywood. Animation. Benefits include discounts on screenings, Inbetweeners newsletter, participation in the Annie Awards (the Oscars of animation), and an animation hotline. Meeting time and date vary (call for more information), but meetings are held at 725 S. Victory Blvd., Burbank, CA 91502. Dues: \$35 General Member, \$20 Full-time Student, \$55 International Member (local benefits included), \$100 Patron (local and international benefits included), \$500 Corporate (includes two tickets to the Annies, international benefits, and a contribution to the film preservation and scholarship funds). Contact David Koch at that address. (818)

842-8330, fax (818) 842-5645.

Los Angeles. Sub-ERBs of Los Angeles. Southern California chapter of The Burroughs Bibliophiles (see Clubs by Mail for listing). Discussions of Tarzan author Edgar Rice Burroughs. Bi-monthly meetings at various locations. Dues: \$5 per year to join mailing list. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

Orange. West Coast Comics Club. Comics and related material with an emphasis on Russ Manning. Meets second Saturday of each month at 7 p.m., at Gene Henderson residence, 150 James, Orange, CA 92867. (714) 639-0089.

San Diego. The Harley Quinn Fan Club. Harley Quinn-related collectibles. Meets irregularly at 4574 Mercurio St., San Diego. Call for times. Dues: \$12 per year payable at meeting. Mike, 4574 Mercurio St., San Diego, CA 92130. (619) 350-8871.

Illinois

Homewood/Flossmoor. Ken Tesar Comic Collectors' Club. Buy and trade comic books and non-sport trading cards. Purchase comics at 30% off cover price. Meets every Tuesday and Friday

at Homewood/Flossmoor High School, 999 Kedzie Ave., Flossmoor. No dues. Ken Tesar, 2825 Willow Rd., Homewood, IL 60430. (708) 799-1112.

Jerseyville. Conan Forever. All aspects of Robert E. Howard's barbarian. Meeting time and date vary each month, with meetings held at 201 E. Woodlawn, Apt. 27. Contact: Russell Cox at that address.

Kansas

Kansas City. Kansas City Comic Book Club. A discussion group about the state of the comic-book industry, both locally and nationally. A comics and comics-related items showing is part of each monthly meeting. Contests are held as well as the occasional barbeque and convention. Meetings: Last Sunday of each month beginning at 1:30 p.m. at Clubhouse of the Whispering Hills Apartments, 8800 W. 124th St., Overland Park, KS. Dues: None at this time. Membership: To be a member in good standing, a member must attend three meetings in a 12-month period. Contact: Treasurer Keith Briggs (816) 525-9667 or write Kansas City Comic Book Club, 109 NE Main St., Lee's Summit, MO

64063.

Michigan

Kalamazoo. The Kalamazoo City Comics Commission. A comics advocacy group working to improve the comics community throughout southwest Michigan. Hosts such events as Mini-Comics Day, offers comic art classes to the community, and produces Ferlbahoo, a free newspaper about comics and related material. Meetings feature various presentations on comic studies and enjoyment. Meets every other Wednesday at 7 p.m. at The Comic Works, 1414 Portage St., Kalamazoo, MI 49001. Contact The Comic Works at (616) 345-9103, Monday through Friday from noon to 4 p.m., Saturdays from 10 a.m. to 4 p.m.

Minnesota

St. Paul. Minnesota Cartoonists' League. Social meetings and discussion. Meets last Tuesday of every month at 7 p.m. at O'Gara's Bar & Grill, 164 N. Snelling (Snelling at Selby), St. Paul. Dues: Donations for newsletter. Contact: Ken Fletcher, P.O. Box 80082, Minneapolis, MN 55408. Phone: (612) 729-6298.

Clubs-by-Mail

Note: This is not a free listing service for fanzine publishers. It is intended as a listing of clubs-by-mail, clubs which offer other benefits than receipt of a fanzine.

Anime Hashhin. Japanese comic book (manga) translations, reviews, buy and sell, classifieds, pen pals. Discounts on anime videos. Dues: \$15 per year in the United States, \$16 for Canada, \$20 overseas. Send SASE for info. Lorraine Savage, P.O. Box 5121, Manchester, NH 03108.

Burroughs Bibliophiles. Discussions of Tarzan and Edgar Rice Burroughs. Two annual summer conventions, location varies. Buy, sell, and trade Burroughs items. Quarterly journal: *Burroughs Bulletin*. Monthly newsletter: *Gridley Wave*. Dues: \$28 per year. George McWhorter, c/o Eckstrom Library, University of Louisville, Louisville, KY 40292.

Collectors' Club. Discussion, trading, selling, publication of members' art, strips, fiction, poetry, articles, etc. Digest

newsletter published bimonthly. Send \$5 or \$10 to start, members maintain accounts from which newsletter costs are deducted. Send SASE for informational flyer, four first-class stamps for sample issue, to President Susan Dorne, 24 Madison St., Manchester, CT 06040. (860) 646-5165.

Green Hornet and Batman Fan and Collector's Club. Buy, sell, and trade. \$10 a year for bi-monthly newsletter. Jesse Washington III, 321 Gracie Rd., Chesapeake, VA 23325. (804) 545-7559.

Loyal Order of the Bat. Discussion of Batman, all versions, Golden Age, Silver Age, modern age, movies, TV, and comics; toys and collectibles. Buy, sell, trade, and update information. \$14 per year for bimonthly newsletter, membership card, and certificate. Timothy J. Jones, 1401 St. Edwards Dr., #157, Austin, TX 78704.

Open Minded Comics Club. All types and interests relating to comics. Send a long SASE for information to Aaron M.

Deutsch, 115 Shoreham Way, Merrick, NY 11566. (516) 868-3930 (no collect calls, please).

Organized Readers of Comics Associated (O.R.C.A.). See listing under Local Club Meetings (Utica, NY).

Pizazz Comics Co-Op. A group of small press publishers, editors, artists, and writers "who believe in quality and good taste." All submissions must be "G" or "PG"-rated. Bi-monthly newsletter. Dues: \$7.50 per year. Sample copy of newsletter available for \$1. Contact Chairman Steve Shipley, 1840 Garden Ridge, Apt. #3, Toledo, OH 43614. (419) 385-4039.

Smurf Collectors Club International. Buy, sell, and trade. Send a long SASE to S. Lipschitz, 24C Cabot Rd. W., Massapequa, NY 11758. (516) 799-3221.

The Star Wars Smugglers Network. Non-profit correspondence club for Star Wars fans to exchange ideas, art, writings, and esoterica. Send SASE to: SWSN, 6625 Wickford Sq., #28, Sylvania, OH 43560.

Amateur Press Associations

An apa is an amateur publishing group, each member of which prints an individual contribution and sends it to the other members via a central mailer.

Alpha Omega. Christian comics apa for Christian cartoonists, writers, and fans. Bi-monthly publication sent to members. No dues other than mailing fees and a commitment. Contact Harry W. Miller, Central Mailer, 190 Peach Blossom Ln., Bowling Green, KY 42103. (502) 843-2300. Send SASE when writing.

APA-APA (Aspiring Professionals Association-APA). Creating comics. Bi-monthly submissions. \$5 minimum in account. Contact Tom Ebel, 1216 Rainbow Dr., West Branch, MI 48661.

APA5 (since 1972). All aspects of making comics or illustrative art in general; a forum and hobby outlet for fans, pros, and wannabes. Monthly circulation with theme issues and art collaborations. \$5 initial fee; afterwards maintain a positive balance in mailing account. Contact Brad Winter, 6031 Birchwood, Great Bend, KS 67530.

• **APA-I.** Indexing APA. Since 1977, the premiere indexing APA for comics of all types. Minimum four pages due every three months. Many comics historians and indexers have been members over the years. Maintain positive balance in mailing account. Contact Central Mailer Ray Bottorff Jr., 6450 Faust, Detroit, MI 48228.

Art Riders. Aspiring artists. Published every two months. \$3 to cover postage. Contact Frank Hemenway, 5318 Daffodil, San Antonio, TX 78219.

ATDNSIN (APA That Dare Now Speak Its Name). Gay comics fandom. Bi-monthly. \$5 to join mailing list. Contact Mike Phillips, Central Mailer, 1032 Irving St., #614, San Francisco, CA 94122.

CAPA-alpha. Coverage of comic books and comics history. Average mailing 200 pages. More than 400 mailings since group's inception in 1964. 40-member roster. One-year waiting list. Monthly

cost: \$3-\$5. For sample: send \$5 to central mailer Joel Thingvall, 1670 Laurel Ave., #2, St. Paul, MN 55104.

CFA-APA. (Comic and Fantasy Art — APA). Original comic book, comic strip, and pulp magazine art collecting. Three issues per year. Two pages minimum per issue from each member. Contributions must be typed and double-spaced. Each member is responsible for providing 60 copies. Failure to contribute within two issues results in the person being placed at the end of the waiting list or being dropped from the membership. Membership limit of 35 members. Dues: \$24 per year. Back issues are \$15 when available. Contact Bob Koppany, 4840 W. 123rd St., Hawthorne, CA 90250. (310) 679-5604. Fax: (310) 644-6796.

Comicopia. General discussions and fan fiction. Bi-monthly publication. \$5 account. Back issues are \$3 U.S./\$5 Canadian. Mike Aragona, 8953 14th Ave., Montreal, Quebec, Canada H1Z 3M9. (514) 321-5942.

ERBAPA. Quarterly apa honoring Tarzan author Edgar Rice Burroughs and his creations. Dues: \$12 per year. Minimum activity: Quarterly contribution required. There is currently a waiting list to join. Contact: Steve Miller, 2201 Loreco St., #316, Bossier City, LA 71112.

Gothik-APA. Creative publication for the fans of any genre of comic books, science fiction, fantasy, horror, and related areas. Quarterly publication. Minimum activity: 6 pages at least every other issue. \$10 to open an account. Sample issue: \$3. For an informational flyer, send an SASE to: Gothik, c/o John Goodrich, 1036 Taylor Ave., Alameda, CA 94105.

• **Interlac.** Focused on the Legion of Super-Heroes, but also discusses comics and popular culture. Bi-monthly publication. \$5 to open account. Open membership. Contact Central Mailer Eric Schultheis, PMB-J, 2124 Kittredge St., Berkeley, CA 94704.

• **Klondy.** Legion of Super-Heroes fans. Bi-monthly publication. Minimum

activity two pages every two months related to the Legion or comics in general \$5 to join waiting list. Contact Brad Horning, 2607-33 Isabella St., Toronto, Ontario M4Y 2P7 Canada. (941) 481-2107.

Legends. Comics in general, with a DC emphasis. Bimonthly mailing. Minimum activity: Two pages every other mailing. \$5 to join wantlist or send SASE for more information. President: B. Clay Moore. Write to: Beverly Martin, 6445 Aminda, Shawnee, KS 66226.

Maveric Comic Amateur Press, Inc. (MCAP). Comics, science fiction, heroic fantasy, and related multimedia fan topics. Also creative stop for aspiring professionals. Contact Central Mailer Joseph Gilbert Thompson, 6142 Torresdale Ave., Philadelphia, PA 19135.

Marvel Zombie Society. Comics and various. Monthly mailing. Minimum activity: Two pages every two months. \$5 joins the wantlist. Contact Central Mailer Robert Fraser, 14145 Merriman Rd., Livonia, MI 48154.

Northstar. Comics in general for gay, lesbian, and bisexuals. Publishes bi-monthly. Members submit copies of their completed work (original stories, art, reviews, essays, articles, and commentary) to Central Mailer who compiles them. Members maintain account of at least \$5 to cover mailing costs and provide own copies. Contact Central Mailer Kyle Minor, 1407 Grant Ave., San Francisco, CA 94133.

Nuff Said Amateur Press Association. Comics, science fiction, movies, cons, fiction, artwork, news, interviews, and members' fiction, art, and comics. Bi-monthly. Minimum activity: Two pages every three mailings. Maintain positive postage account. For a free sample issue, contact Central Mailer Gregory Hecht, 126A Hemlock Ct., Narratcon, Deptford, NJ 08096.

• **ORComx.** Apa for members of Organized Readers of Comics Associated (see listing under "Local Club Meetings"), but

membership is open to anyone with an interest in comics. The group deals with general topics in comics, comics history, and related media. Published monthly. Average mailing is 50 pages. Minimum activity is two pages every two months. Membership is open with no waiting list. \$5 to open mailing account. For free sample issue, contact Central Mailer Dennis Kininger, 1307 Utica St., P.O. Box 206, Oriskany, NY 13424.

Phoenix (amateur press alliance). General interest with strong input of comics, *Star Trek*, movies, art, discussion, and just about anything under the sun (or beyond) that could be considered fanish. Meetings held irregularly, but dates and locations are announced in advance. \$5 to open account, minimum \$2 account balance thereafter. Sample issue: \$2. Send a SASE to Central Mailer John K. Parkin, 9826 Queenswood, Dallas, TX 75238.

Shoptalk. Comics professionals (writers, artists, inkers, letterers, editors, and publishers) and aspiring talents share their experiences and network. Published bi-monthly. \$20 postage account to start. Specific copies and back issues are available for \$6 each. Contact Steve Addlesee, 852 E. 8475 S., Sandy, UT 94094. (801) 561-8905.

S-TAPA. The Super-Team apa. Devoted to super-teams of comics, animation, and popular culture. Bi-monthly. \$5 to open account. Sample copies available at \$2 for one, \$1 for each addition copy. Send an SASE to Jim Savenkoff, 54 SE 60th Ave., Portland, OR 97215.

TitanTalk. DC's Titans comics and Titans-related characters. Meeting times vary. For more information, including information on dues, contact Central Mailer Jeremy Hocker, 3045 Kenlawn St., Columbus, OH 43224. (614) 263-8391.

X-APA. X-Men and other comics. Bi-monthly. \$3 postage account to start. SASE for bulletin, \$3 for specific copy. Contact Steve Addlesee, 852 E. 8475 S., Sandy, UT 84094. (801) 561-8905.

New York

Greenvale. Best Comics Silver/Golden Age Club. Buy, sell, trade, discussion. Meets first Friday of every month at 6:30 p.m. on the second floor of Best Comics, 38 Glen Cove Rd., Greenvale, NY 11548. Dues: \$12 per year. Contact President Todd Young at that address. (516) 621-2099.

Little Neck. Best Comics Golden Age Seminar. Discussion and trading. Meets every Saturday from 4 to 7 p.m. on the top floor of Best Comics, 252-01 Northern Blvd., Little Neck, NY 11362. Dues: \$12 per year. Contact Tommy Maletta (owner) at that address. (718) 279-2099.

New York. Science Fiction, *Mysteries & More!* Comic Club. Comics reading and discussion. Meets first Friday of every month at 6:30 p.m. at Science Fiction, *Mysteries & More!*, 140 Chambers St., New York. No dues. Contact Alan Zimmerman at that address. (212) 385-8798.

Ramapo/Spring Valley. Ramapo Comic Book Club. Collecting and trading, how comics are created, learning to write and draw comics, yearly convention. Meets Tuesday afternoons at 2 p.m. during the school year at two locations: Ramapo High School, Room 253, 400 Viola Rd., Spring Valley, NY 10977, or Spring Valley High, Rt. 59, Spring Valley, NY 10977. Dues: \$5 per year. Contact Jay Horowitz, Ramapo High Faculty Advisor at the respective address or call (914) 577-6459 from 8 a.m. to 2 p.m. or contact Allan Rosenberg, Spring Valley High Faculty Advisor at the respective address or call (914) 577-6552 from 8 a.m. to 2 p.m.

Staten Island. Krypton Comics Collector Club. Silver Age comics. Meets Wednesday nights at 6 p.m. at Krypton Comics, 604 Midland Ave., Staten Island, NY 10306. Contact Arthur Palomba at that address. (718) 667-7695.

• **Utica.** Organized Readers of Comics

Associated (O.R.C.A.). Promotes comic books as a child's first reading tool and artform. Provides information on the care, trading, and collecting of all comics. Local meeting held the first Saturday of each month from 1 to 3 p.m. at Toy Planet, Crossroads Plaza, Commercial Dr., New Hartford, NY 13413. Also publishes club newsletter, *Fresh*, offers club T-shirts, saves members money on new comics, offers a club website, and makes convention appearances. National and international membership. Dues: \$5 per year for ORCA. For more information contact Rick Olney, P.O. Box 1743, Utica, NY 13503.

Virginia

Woodbridge. The Lake Ridge Comic Book Club. Cashless convention, swap meet, games. Meets monthly (usually on a Sunday from 1 to 3 p.m.) at Chin Park Library, 13065 Chin Park Dr., Woodbridge, VA 22192. Dues optional. Contact Presi-

dent Max Evry, 2880 Cedar Crest Ct., Woodbridge, VA 22192. (703) 490-1534.

Washington

Seattle. Cartoonists Northwest. Pro and amateur drawing. Meets the third Friday of each month at 500 Aurora Ave. N., Room 402, Seattle, WA. Dues: \$20, \$15 if out of town. Monthly newsletter, *Penstuff*, available with membership, write for a free preview issue. Contact Maureen Gibbs, P.O. Box 31122, Seattle, WA 98103. Phone: (206) 226-7623.

Canada

Calgary, Alberta. Alberta Comic Collectors Association. Trading, speakers, and shows. Meetings: Third Sunday of each month beginning at 7:30 p.m. at Meadowlark Community Hall, 623 58th Ave. SW, Calgary. Dues: \$20 per year. Contact: Carl Horak, 1319 108th Ave. SW, Calgary, Alberta T2W 0C6. (403) 252-0878.

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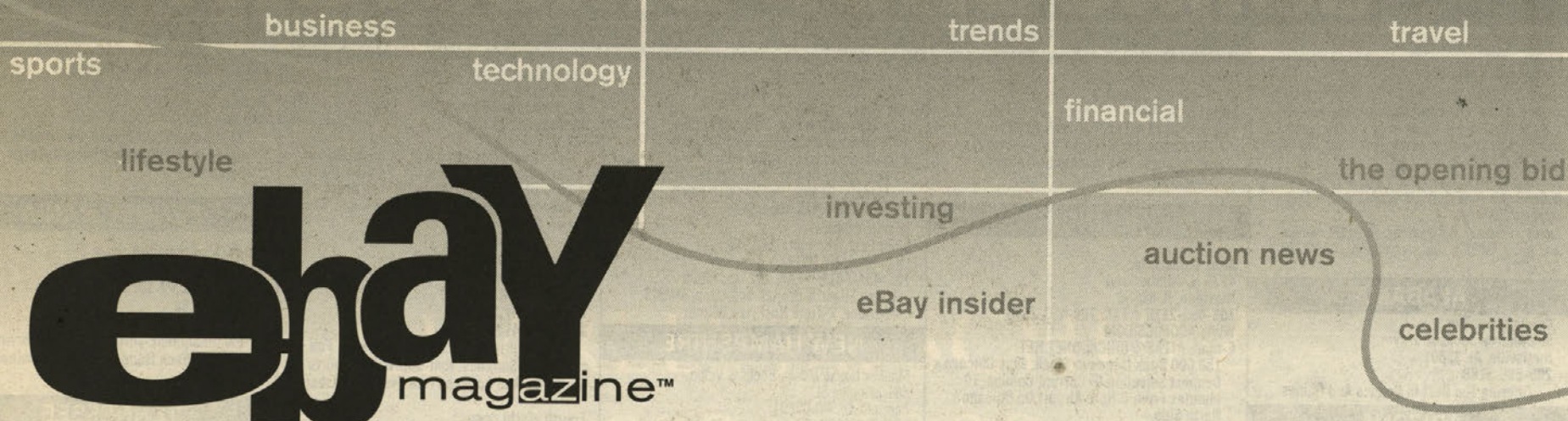
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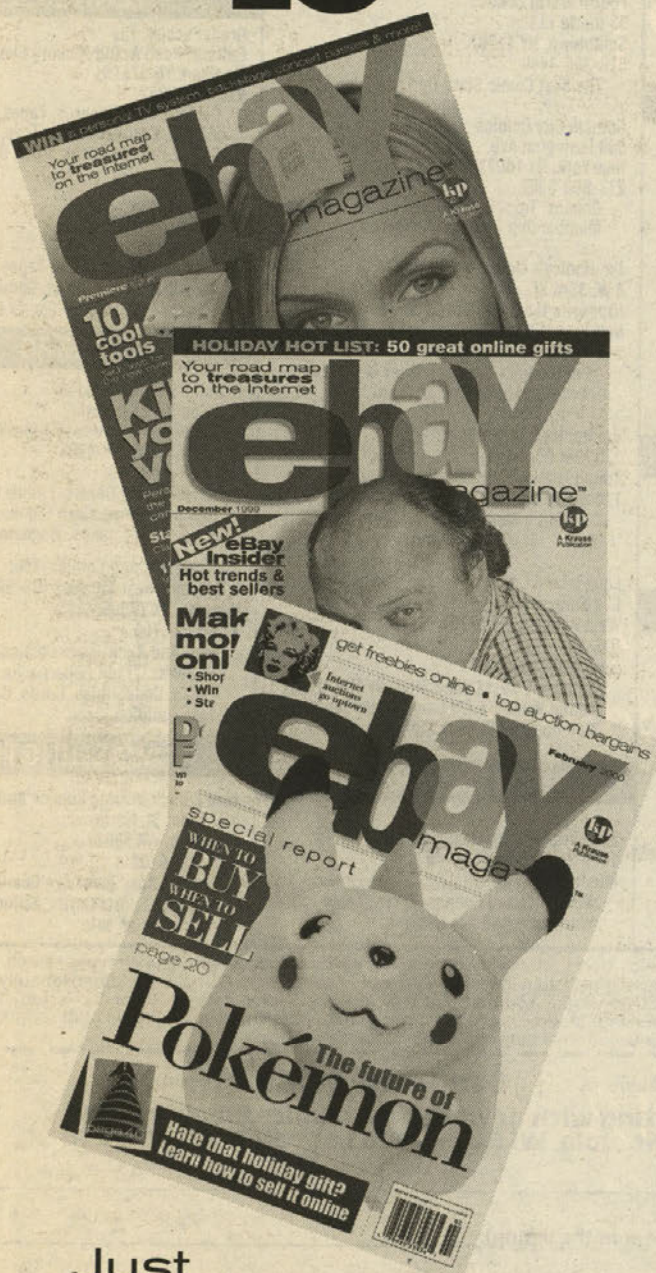
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18 VG	1.75	108 VG	1.75	134 VG	2.75					
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59 VG	1.75	149 VG	1.75	175 VG	2.75					
60 VG	1.75	150 VG	1.75	176 VG	2.75					
61 VG	1.75	151 VG	1.75	177 VG	2.75					
62 VG	1.75	152 VG	1.75	178 VG	2.75					
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Dear Mr. Silver Age,

So this Watcher guy: What's his story? Where'd he come from and how the heck does he move around to watch everything?

Galactus
Tua

Mr. Silver Age says: That's a good question, Gal, mostly because it's one I can answer, having read his origin several times. And I'm glad you brought it up, because I've been watching The Watcher for quite a while and doing nothing about it, which is more than he can say.

The Watcher first started watching/interfering in *Fantastic Four* #13 (Apr 63), but things always seemed to be happening so fast in that title that we never got around to learning his background. Stan

GUIDED BY HIS SUPER-SENSITIVE MICRO-BRAIN WAVES, THE WATCHER JOURNEYS UNERRINGLY THRU THE UNIVERSE UNTIL...



When his micro-brain waves started vibrating, Uatu knew it was time to zip across the universe to watch stuff, as seen here in *Tales of Suspense* #56.

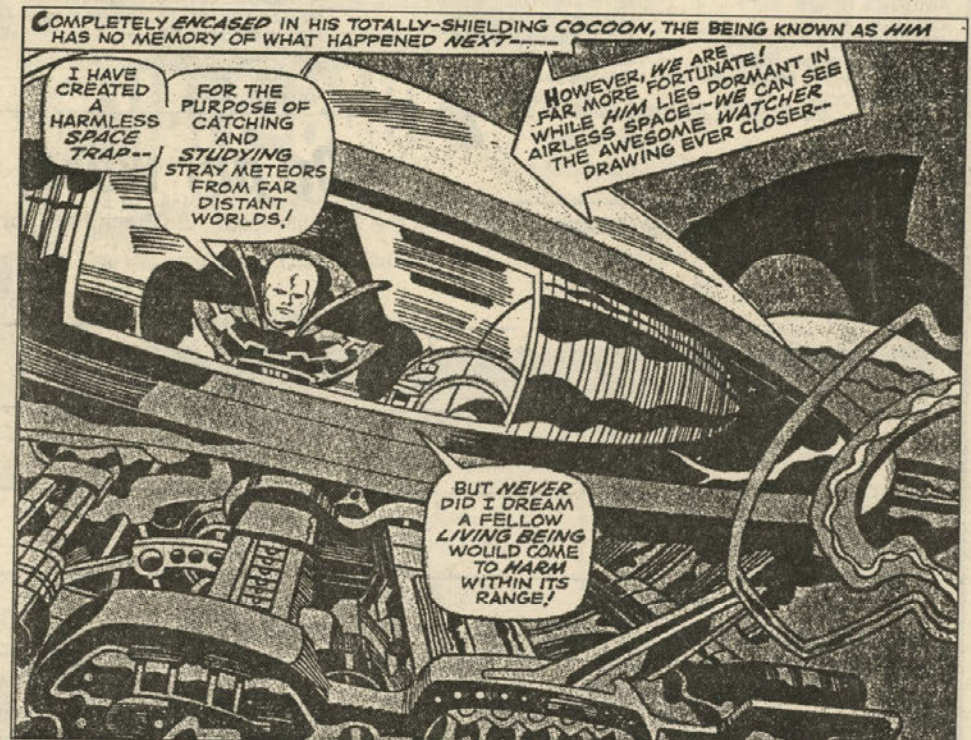
finally told us "The Way It Began!" in *Tales of Suspense* #53 (May 64) in a story by Stan and Larry Lieber that was later updated by Stan and Gene Colan in *Silver Surfer* #1 (Aug 68) and reprinted in the *Son of Origins* collection.

In essence, Uatu (aka The Watcher) and his father Ikor convinced their planet's tribunal that their race should use its advanced knowledge to help other races. Another Watcher, Emnu, argued they shouldn't interfere. But the tribunal liked grabbing glory and went for Uatu's argument that the strong had an obligation to help the weak.

They transformed themselves into living energy so they could travel with the speed of thought to anywhere in the universe. Then they went off to help others by handing over their knowledge of stuff like, oh, atomic energy. Naturally, that didn't work out too well, and the first race they helped started a nuclear war, wiping out themselves and a neighboring planet. Ooops. So they decided just to watch.

Travel details were added later, of course. In *Tales of Suspense* #56 (Aug 64), for instance, Uatu's micro-brain waves began vibrating, which alerted him to danger anywhere in the universe. That probably kept his head quivering quite a bit. He zipped to the danger zone in his living-energy form guided by his micro-brain waves, alighted on a nearby asteroid, and sent his invisible electro-image (which looked similar to Doc Strange's astral-projection form) to check things out. Once he'd sized up the situation, he manifested himself, scaring the bejeebers out

Watching The Watcher



Uatu the Watcher had fun, fun, fun cruising in his Watchermobile in *Thor* #165. No doubt, he'd learned that chicks dig guys with cars, not guys who travel as living energy.

of the locals. Another fine job of just watching. (It was reprinted in *Marvel Collectors' Item Classic* #21 (Jun 69), if you want to check it out.)

Just because Uatu could travel in an energy form didn't mean that he didn't like cool cars, like any other guy. In *Thor* #165 (Jun 69), The Watcher cruised through space in his Watchermobile, checking his space traps for stray meteors to study. Him's cocoon (long story) got

caught in one, so Uatu nudged the cocoon into a handy U.S. satellite preparing for re-entry. He figured that action evened him up for catching the cocoon in the first place, but it caused quite a ruckus when Him landed on Earth and ran off with Sif to be his mate. "Watching" is a very active sport, when you're Uatu, something the other Watchers finally scolded him for. We'll save that tale for some other time.

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4010 ARTISTS FOR HIRE

CARTOONIST FOR hire comic books, funny animals funny people. Eric Oxner, 3327 Haywood Rd, Monroe, NC 28110. 704-283-2909.

4011 ARTISTS WANTED

SEMI-REAL best (like Eisner's Spirit) others considered. Disney style needed also. \$50/p minimum. Samples to: Thackston Art, 2925 Ramada Dr. #418, Tampa, FL 33613.

IMMEDIATE WORK available for pencilers, inkers and writers. Send non-returnable photocopy samples to: Brainstorm Media Inc., PO Box 2521, Fayetteville, NC 28302-2521.

4050 SMALL PRESS FOR SALE

GEORGE PEREZ Newsletter for Perez fans by Perez fans. Submissions needed. Write for details. Tony Lorenz, 8708 Friendship Ct., Tampa, FL 33634. tlorenz101@aol.com

KASO COMICS Starter Kit includes t-shirt (L), 3 signed comics, 3 signed posters, \$30. Send to Kaso Comics, PO Box 381, Hicksville, NY 11802-0381.

GET ENERGONS #52 and 53 for only \$1 ppd. Send to: Sherman Burnett, 210 Wayne St., Monticello, KY 42633. SASE for catalog of back issues.

MEMBERSHIP DRIVE. Do you publish in B&W or photocopied formats? The United Fanzine Organization might be for you. Check us out. http://www.geocities.com/soho/8013

"FUNNIES PAPER" Ye Olde Comic Strip Fanzine. Uniting fans, collectors and scholars. Issue #40. Send \$5 to: Don Cook, PO Box 33615, Decatur, GA 30033.

BATMAN FANS! Visit "The Batcave"! Read scripts like "Batman Reborn", enjoy articles, get commentary you cannot, will not find anywhere else! Http://clik.to/fabio2

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4100 ARCHIE, FOR SALE

BRAND NEW 35 years ago Flyman #32 Mighty Comics 1965 with "Eterno, the Tyrant", beautiful copy, \$20 postpaid. Robert, 858 Tarpon, Wyoming, MI 49509.

4101 ARCHIE, WANTED

NEED MIGHTY Crusaders #13, #14, #15 (1983 series), blue ribbon comics #1 (1983 series). Ed Baldwin, 1029 Fairfax St, Radford, VA 24141. 540-639-3537.

4111 BLACK & WHITE, WANTED

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4120 CLASSIC, FOR SALE

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4122 COMIC COLLECTIONS FOR SALE

LONG BOX Comics 300+ 1970s, 1990s, no junk, \$65 ppd. Have several. No duplicates. Stephen Puleo, 73 Orchard St., Gloversville, NY 12078. ozzy@superior.net

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PHILA. AREA dealer looking to buy collections of vintage (pre-1980) comic books and sports cards. 215-947-3498 or e-mail: Rterlecky@hotmail.com

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4128 DARK HORSE FOR SALE/ WANTED

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4130 DC, FOR SALE

DC WAR books. You want 'em. We got 'em. A real TNT slugfest selection. Catalogs, LSASE. Biff Smith Comics, 1344 West Flower, Phoenix, AZ 85013.

JLA/ PREACHER, Hellblazer, Starman, Wonder Woman, and more! Come check out our selection at http://www.thecomicbox.com/store/ 20% off, use Code DC101.

BATMAN HARDBACKS, \$15 each, softcovers \$7 each; \$3 postage. SASE for titles. Also have Batman one-shots for sale. Tom Kelly, POB 97, Eastanollee, GA 30538.

SGT. ROCK and our Army at War collection for sale. Please send want list with SASE. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

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SETS BABYLONS 1-11, NM, \$125. Animal Man 1-87, FN/NM, \$70. Doom Patrol 1-87, NM, \$75. Flash 2nd series 1-11, \$18. John Caputo, 62-10 80th St., Middle Village, NY 11379. 718-457-9203.

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PLOP 1 NM, \$18; Batman 80 page giant 5, VF-, \$130; Annual 2 VF+, \$225; 176 FN+, \$30; 165 FN+, \$35. Fred 201-864-2252.

BOOKS OF Magic Platinum #1 VF best offer need covers JLA #1, 4-5, Sensation #78, HOS #9. Bob Ranken, 25012 Wiley Cyn. Rd, Newhall, CA 91321.

BATMAN: LOTDK 0-10, 16-27, 35-38, plus 10 more. all for \$29. Batman: The Cult 1-4 (Wrightson) \$6. David Allen, 125 W. Seventh, Claremont, CA 91711.

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4130 DC, FOR SALE

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NEW TEEN Titans 1-58, VF-NM; 1-5 (Baxter), Annuals 1-3, mini-series, digest, DCP 26, giveaways, X-Men crossover, \$75. David Allen, 125 W. Seventh, Claremont, CA 91711.

BATMAN #111, 112; 119, VG-, \$35; #13, 116 G, \$30; #29 VG/F, \$35; #128 VG, \$28; #137 VG/F, \$32, postage \$2.75. John Hollop, 137 Lancaster, Albany, NY 12210.

WORLDS FINEST #173 first SA Two-Face (VF) \$30, (FN+) \$20, (FN) \$15, (VG+) \$8. mandmcassidy@mediaone.net

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SILVER AGE added to site. DC, Marvel, misc., many high grade. Other additions too. http://collectibleshop.tripod.com Charles Reagle, 600 Eaglebrook Way, Osprey, FL 34229. 941-966-6816. buymystuff2@home.com

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LOTS: 55 comics \$16.50, 11/\$27.50, 220/\$49.50, postpaid. Insurance; add 85¢. Also 1,000s for sale/ trade. Send wantlist, long SASE. D. Kell, 814 Clark, Canton, MO 63435-1222. dakell@hotmail.com

NEW DC Comics at 30% off with free shipping. Send name and address for free previews to: Steve Tafuni, POB 43, Valrico, FL 33595. sstcmx@aol.com

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ACTION #252 Good/VG \$79, Adventure #267 G/VG \$52, Superman #74 G/VG \$39. Batman Annual #2 VG \$39, all ppd. Kurt 209-825-0479.

MY GREATEST Adventure 45, 48, VF- \$50 each, 49 Fn+ \$30, 30 Fn-\$32, 62 VG \$9, Detective 284, Fn+ \$40. Fred 201-864-2252.

4131 DC, WANTED

UNRESTORED DC Silver Age keys, CGC slabbd 9.0 or better wanted by collector. Send details. Fax: 718-646-0211. Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn, NY 11235.

WANT OUR Army At War 82-84, 86, 88-90. Paul Stines, Box 2503, Seattle, WA 98111.

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WANTED COVERLESS Superman #32, Batman #181, Thor #128, #136. L.B. Smith, Box 664, Plover, WI 54467.

4131 DC, WANTED

NEED COVERS only JLA #1, 4-5, HOS #9, Sensation #78, MIS #9, Detective #195, Flash #137. Alvin Christmas #1 1964. Bob Ranken, 25012 Wiley Cyn. Rd., Newhall, CA 91321.

BUYING ALL issues of Ghosts, paying 25% to 60% guide depending on issue and condition. Also buying other 70's. Scott, Box 330, Caddo, OK 74729.

BATMAN #5 coverless wanted, must be complete. Also Superman #32. L.B. Smith, Box 664, Plover, WI 54467.

COMIC BOOKS and related wanted 1919-1979. We buy collections and accumulations. Very serious buyer. Ed Kalb, 1353 S Los Alamos, Mesa, Arizona 85204. 1-480-325-7338. edkalbcomx@aol.com

LSH #123-124, Legionnaires #80-81, Superman Adventures #30-31. Large sales/trade list. LSASE appreciated (not required). John Pierce, 328 Powhatan Avenue, Columbus, OH 43204. jgpierce5@hotmail.com

4140 DELL/GOLD KEY/WHITMAN FOR SALE

TARZAN COLLECTION! Lex Barker, Gordon Scott and painted covers. VG or better, some file copies! SASE or seagem@msg.net. Cliff Gemmell, POB 740982, Westminster, CO 80006. 303-424-8762.

DARK SHADOWS #13 V-Fine, 1972, \$10. Munsters #7 Fine, \$15; Woody Woodpecker #73 VG, 1962, \$20 ppd. Lavarello, 11390 NW 86th Court, Chiefland, FL 32626.

SILVER AGE Arabian Nights adventures, Dan Spiegel art. Fantastic Voyages of Sinbad #2 VF, \$15. Bruce Berges, 513 Eucalyptus Ave. #8, Inglewood, CA 90301. 310-672-1178.

MAN FROM U.N.C.L.E. 2 F \$22.50, 6 F \$15, 10 F \$15, 11 Vg/F \$10, 12 F/VF \$20, 13 F \$12.50. Jim Forte 800-594-3837. http://grt.com

LITTLE LULU and Tubby Annual #2 (Dell Giant Comics), VF with faint library stamp, \$79, \$3 postage. Scott Grammel, 41 Strong Ave., Northampton, MA 01060.

4141 DELL/GOLD KEY/WHITMAN WANTED

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WANTED: Dell Tracy #s 1-7, 9-12, 14-17, 19-24. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

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4150 DISNEY, FOR SALE

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4151 DISNEY, WANTED

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CARL BARKS. Original Carl Barks artwork wanted. Info to Andrew Leong, 401 Broadway Suite 1800, New York City, NY 10013. 212-343-1881. Fax 212-343-2882. andeleong@aol.com

CARL BARKS. Original Carl Barks artwork wanted. Info to Andrew Leong, 401 Broadway, Suite 1800, NYC, NY 10013. 212-343-1881. Fax 212-343-2882. Andeleong@aol.com

4160 EC, FOR SALE

TWO FISTED Tales Annual 1953 VG, \$85; Mad 13 Good Plus, \$32.50. Below half guide. 414-546-1398. Greg Krolikowski, 3313 S. 78th St., Milwaukee, WI 53219.

4161 EC, WANTED

LOOKING FOR EC hardcovers crime suspense stories and new directions set #2. Eric G. Blackmore, 863 Yell Rd., Lewisburg, TN 37091. 931-359-2135. blackhawk@tnets.net

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4191 HARVEY, WANTED

WANTED: HARVEY Keray Drake #s 1-11, 13-18, 20, 22-23, 25-32 and on. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

4200

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4204

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4210

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JOURNEY INTO Mystery, Feb 1955, #22, glossy, (VF), \$225 postpaid. Geoffrey Mahfuz, 30 Phebe Ave, Lowell, MA 01854. mahfuz@helix.mgh.harvard.edu

THOR 201-324, Werewolf By Night 7, 9, 40. X-Force 4. Leroy Hamilton, 9824 S. Western, PMB 160, Evergreen Park, IL 60805. hamiltl@aol.com

BLAZING COMBAT Magazine #1 wanted! I pay full guide! Blazing Combat Annual also wanted. His Name is Savage Magazine also wanted. Thanks. Jack 570-824-3590. multisync@aol.com

ASM #1 fine condition \$1,500. Will trade for nice Batman #100 World's Finest #71 Detective \$225. 904-755-9278.

SUPERMAN VS. Spider-Man Treasury, Mint, \$30. Spectacular Spider-Man #1, \$20. Mint Rampaging Hulk Magazine #1, NM/MNT, \$7, Avengers #8, \$22. John Caputo, 62-10 80th St., Middle Village, NY 11379. 718-457-9203.

HOWARD THE Duck 1-10 NM/MNT, \$16. Kirby's Eternals 1-10 missing #4 NM/MNT, \$15. 2001 A Space Odyssey 1-4 NM/MNT, \$6. John Caputo, 62-10 80th St., Middle Village, NY 11379. 718-457-9203.

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SILVER SURFER V1 #1 Fn. \$150. Contact http://community.webtv.net/colecomi cs Other issues and titles available. Phone 781-593-5925.

SILVER AGE added to site. DC, Marvel, misc., many high grade. Other additions too. http://collectibleshop.tripod.com Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229. 941-966-6816. buymystuff2@home.com

F.F. SALE, #21G, #30G, #32G, #67VG, 85F, \$30 for all. Trades possible. L.B. Smith, Box 664, Plover, WI 54467.

HUGE \$5 sale! Tales of Asgard #1, FN; Avengers #5 Gd; Marvel Super Heroes #12 & 13 (1st Cap Marvel) Fn; many more!! Bill 870-236-1849 or wdake@grnco.net

X-MEN #146, #245, \$2.40 each; #202-204, #206, #208, #230, \$2 each; NM's, \$1.50 postage. Send for pricelist. Kent Kuykendall, 3997 Westover, Danville, VA 24541.

X-MEN #184, #261, #264-265, \$1.80 each; #227, #253, #271, \$2.70 each; NM's, \$1.50 postage. Send for pricelist. Kent Kuykendall, 3997 Westover, Danville, VA 24541.

SPIDER-MAN T/C 1990 Series, 10 copies of issue #2, all NM/MT only \$7 for all plus \$5 shipping. Mitch 281-444-6293.

X-MEN "91 #1, all 5 covers, \$8. We have 3,000 other #1s. "For Your Collection", 928 W. Norton Suite 441BG, Muskegon, MI 49441. E-mail: fyccollect@home.com

MILLIE THE Model #111, GD, \$2; Patsy Walker #121 FN, \$5. Bill at 870-236-1849 or wdake@grnco.net

MOON KNIGHT #1-38, 1980-1984, \$20. BA McKichan, N6318 Woodland Meadows Dr., Sheboygan, WI 53083. mckba@bytehead.com

MICRONAUTS #1-59, 1978-1984, \$35. BA McKichan, N6318 Woodland Meadows Dr., Sheboygan, WI 53083. mckba@bytehead.com

MARVEL MASTERWORKS for sale, (originals) and other hardcover available. Please write and inquire to: Rick Waugh, 4001 W. 242nd St., #A-4, Torrance, CA 90505. 310-373-3831.

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JOURNEY INTO Mystery Sept. 1953 No. 12, glossy! Fine! \$100 postpaid. Geoffrey Mahfuz, 30 Phebe Ave., Lowell, MA 01854. mahfuz@helix.mgh.harvard.edu

4211

MARVEL/TIMELY, WANTED

AMAZING SPIDER-MAN (1966) reprint w/wo record, 1-6, 11-16, 129, lower grades, collecting anything Spider-Man, trade? Call/Write: 505-471-8689, pm only. Raoul, 2083 Calle Lorca, Santa Fe, NM 87505-6002.

4211

MARVEL/TIMELY, WANTED

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WANTED AVENGERS 108, 138, 145-146, G.S. Avengers 5; Captain America 153-155, 158, 168, 169-176, 181, 183. lymond@peaknet.net Zanvil, 228-G Freedom Dr., Belleville, IL 62226.

BUYING AVENGERS 66, 71, 85, 87, 93 to 96, 100 Annuals 1 and 2. Paying 25% to 65% guide. Scott, Box 330, Caddo, OK 74729.

4220

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TALES CRYPT: (EC) #21 VG \$111, #22 FN \$155, #29 VG \$47. Money order. Information, write (no calls). R. Bowden, 1907 Texas, Rantoul, KS 66079-9037.

OUT OF The Night 10FG \$20. 17GVG \$30. Unknown Worlds 24VG \$7. Baffling Myst 8G \$20. Space Action 1(C) \$10. Ray Storch, midday PST, 510-658-3403.

ADV. INTO Unknown 30 G \$17, Dizzy Dames 1 VG dust \$25, Forbidden Worlds 114 G- dust \$4, Skeleton Hand 3 Fr tape \$20. Ray Storch, 510-658-3403 midday.

4221

SCIENCE FICTION/HORROR
WANTED

BUYING CHARELTON The Thing #11 to 15 and 17, Weird Terror #1 to 5 Good condition. DAI, 38 Indian Church Rd., Buffalo, NY 14210.

BUYING CHARELTON The Thing #11 to #15, and #17 in good condition. DAI, 39 Indian Church Rd., Buffalo, NY 14210.

4240

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LARGEST SELECTION of undergrounds. More than 1,200 items, rare, out of print, current. For list, send \$1 to: Don Donahue, Apex Novelities, PO Box 3199, Berkeley, CA 94703.

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4241

UNDERGROUND, WANTED

VG ORIGINAL art wanted! S. Clay Wilson, Crumb, Moscoso, Griffin, Spain etc. Esp want any Wilson art. JK. Box 25, RB, NJ 07701. 732-946-0851, jkelly@myhost.com

"CRUMB" ALLESSANDRINI, Marjorie, 1974 from the French "Graffiti" series published in Paris by Albin Michel; Futuropolis. Eric Morey, PO Box 322, Woodacre, CA 94973-0322. 415-488-0649.

4250

INDEPENDENTS, FOR SALE

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NEW LINSNER items just added. Tons of rare stuff, won't last long. Plus many Poison Elves, Strangers in Paradise & more. http://www.thecomixbox.com/store

MADMAN COMICS from Darkhorse Comics issues 1, 2 and 3, \$2 each, \$1 shipping. Steve 609-835-1497. E-mail: sbtcom@aol.com

4251

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SPOOF! COMICS Presents. Looking for issues #1, 4, and 5. Adam Hughes covers. Send prices to: Bob Supina, PO Box 853, Croton-on-Hudson, NY 10520.

GONAD THE Barbarian #2, 3, 4 (Eternity 1985) do they exist? Mike 408-297-9781. mike@designbyme.com 524 Shadowgraph Drive, San Jose, CA 95110. Thanks!

"WORLD'S WORST Comics" issues #1 and #2, Kitchen Sink Press. Please sell me your extra copies. Eric Morey, PO Box 322, Woodacre, CA 94973-0322. 415-488-0649.

4260

WESTERNS, FOR SALE

ROY ROGERS #55, 68, 69, 73, 70, 81, 86, 88, 89, 94, 97, 105, 127. Send SASE for grades & prices. Steve Trelber, 1675 W. 9th St., Apt. 6G, Brooklyn, NY 11223.

BLACK DIAMOND 52 FG 3D Effect \$10. 60NM \$30. Cheyenne Kid 84F 87F @ \$1. Death Valley 2(c) \$1. Post \$3. Ray Storch, midday PST, 510-658-3403.

HOPALONG CASSIDY 23, 27 VG ea. \$14, 34, 37, 38, 46, 49 VG ea. \$10 ppd. Gerald Williamson, 4228 NC Highway 42 West, Wilson, NC 27893.

4260

WESTERNS, FOR SALE

LONE RANGER "Outlaws of Wild Horse Valley" (1940) Whitman, 94 pages, Henry Valley art, \$60 postpaid. Gordon Sclar, 5010 Lakeview Dr., Fayetteville, NY 13066. 315-637-8549.

TOM MIX 50, 51, 54, 55, 47, FN, each \$14; 36, 37 FN each \$20 ppd. Gerald Williamson, 4228 NC Highway 42 W., Wilson, NC 27893.

WESTERNS FROM the 1940s to the 1970s. Gold Silver and Bronze Comics of all types. Southern Calif. Comics. http://members.aol.com/socalcom 858-715-8669.

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BUSTER CRABBE comics; Red Mask #44, 46, 49, 50, 53; Two Gun Kid any below 60. 303-424-8762, seagem@mstg.net Cliff Gemmell, POB 740982, Arvada, CO 80006.

WANTED: RAWHIDE Kid #18. Write to M. Lee, 7356 W. Beverly Blvd., #2, Los Angeles, CA 90036.

FOX G/VG/FVF highest prices paid for Rangebustlers 1 Western Killers 6. Larry Yaggar, 267 Westhill Rd., Stamford, CT 00902. 203-253-6188.

SGT. PRESTON & Lone Ranger Golden Books, coloring books and related items. John Rose, 713 Oak St., La Crosse, KS 67548. 785-221-3657.

OKLAHOMA KID, Ajax, 1957 any issue, 1-4 Fair or better. J.D. Ingram, 112 Colonial Court, Little Rock, AR 72205.

ROY ROGERS, Gene Autry, Hopalong Cassidy, other popular Westerns. Paying 50% of Overstreet Guide. Email mrwcomics@aol.com. Silvestri, 13550 Del Monte Dr., #104-B, Seal Beach, CA 90740.

4300

GOLDEN AGE, FOR SALE

MARVEL TALES #100 Fine, \$173; #101 Fine+, \$200; Gay Comics #25 Fine+, \$70. John Baklund, 21051 H Dr. North, Marshall, MI 49068. 616-781-2299.

DETECTIVE COMICS #87 GD for sale plus many more Silver Age comics. Contact Dave Pleil at PO Box 414, South Cairo, NY 12482 or DNDcomic@aol.com Send a detailed list.

TOUGH KID Squad #1. Timely 1941 tape spine, VG, \$1,500. Sent Priority Mail, insured. Inquire 716-882-2875. Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213.

ALL FLASH 13, PR, \$50. Mark Drummond, 1302 North 49th St., Apt. 10, Omaha, NE 68132. 402-553-5804 after 7pm.

FIGHTING YANK #29VG \$70, Flash Gordon #10VG \$150, Detective #130GD \$55, #155GD/VG \$75, Dick Tracy monthly #3VG/FN \$45, #9VG/FN \$45. Dollman #15VG/FN \$80. 315-676-5931.

FLASH 22 VG, \$325; 71 VG, \$150; Marvel Mystery 92 VF(R), \$550; Yellow Jacket 7, F+, \$125. The Further Adv's 252-633-9533. We're always buying.

100 SUNDAY comics: 1940's, \$35; 1950's \$25; 1960's \$20; 1970's \$15; 1980's \$10. Buy 2 lots, get another free. Claude Held, Box 515, Buffalo, NY 14225.

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LOVERS LANE 34NM \$15. Buster Crabbe 3G- \$35. Crime and Punishment 71VF \$25, 73VF Tear-FC \$25. Beyond 14G+ \$15. Ray Storch, midday PST, 510-658-3403.

4301

GOLDEN AGE, WANTED

LOOKING FOR the following Golden Age DC comics. Action 17, 23, 155. Adventure 128, More Fun 101, Worlds Finest 29, 46, 57, 62. Prefer Vg/Vg+ or better. Contact Jeff 718-968-7959. Thanks.

BATMAN, SUPERMAN, Flash, All Star, All American, Green Lantern, John Wayne, World's Finest, Captain Marvel, Action, others. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

FOX VG/FVF I Loved 28, 30, 31, 32. My Confessions 8, 9, 10. My Desire 30, 32 (2), 3. My Experience 20, 22. Larry Yaggar 203-253-6188.

CRIME COMICS wanted, especially "Crimes by Women", similar titles. Reading copies only. No covers, but titleless okay. Gary Skinner, 2991 Courtright Rd., Columbus, OH 43232.

COMIC BOOKS and related wanted 1919-1979. We buy collections and accumulations. Very serious buyer. Ed Kalb, 1353 S Los Alamos, Mesa, Arizona 85204. 1-480-325-7338. edkalbcomix@aol.com

LINDA, In Love, Police Trap, Mr. Muscles, Flame 3, Phantom Lady 4, Joe Worker, many others wanted. Christopher, 17101 135th Pl. SW, Vashon, WA 98070.

WANTED COVERLESS: Capt. America 23, 51, 53; Human Torch 26; Superworld 3. Cash or trade. Puff, 500 Walton Drive, Cheektowaga, NY 14225. 716-834-0996.

GOLDEN AGE comics wanted. Lesser condition Fair to Good. Centaur LJM, Fawcett, DC, any Super Heroes. Write. Rick Salermo, PO Box 1606, Bloomfield, NJ 07003.

4301

GOLDEN AGE, WANTED

COVER TO Allstar Comics #8, no fascimiles or xeroxes. Cory at 718-731-7740, sagii@webtv.net

GENE AUTREY (Fawcett) 2, 8, 10, 11. Nickel 2, 5, 6, 7. Green Hornet 4, 7, 9, 14, VG/better. Mark Sossong, 520-977-3303.

DETECTIVE COMICS 2 wanted in any grade. Also Detective 3, 4, 5, 6, 7. New comics 3, 7, 9. Adventure 44. Brian Faraci 860-347-5756.

FOX VG/FVF My Secret Romance 2, My Secret Story 27, 28, 29. My Story 10, 11. My True Love 67, 68. Women in Love 2, 3, 4. Larry Yaggar 203-253-6188.

FOX VF/FVF My Love Story 3, 4. My Past 8, 9, 10. My Secret Affair 2, 3. My Secret Life 25, 27. Larry Yaggar 203-253-6188.

FOX VF/FVF My Love Life 7, 9, 10, 11. My Love Memoirs 9, 10, 11, 12. My Love Secret 24, 26, 30. Larry Yaggar 203-253-6188.

FOX VG/FVF My Great Love 3. My Intimate Affair 2. My Life 4, 7, 8, 11, 13, 15. My Love Affair 1, 6. Larry Yaggar 203-253-6188.

4310

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TALES TO Astonish #63 FN/VFN, \$15; #65 FN, \$10; #72 FN, \$9; #73 FN, \$9; #86 FN/VFN, \$10; #94 VFN, \$10. 724-342-2156 after 8pm EST.

JLA #21 Avg. 1963 Good, \$24. Send want lists. 716-675-8469. Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224-2826.

TOS 58VF \$160; 63VF-, \$100; Flash 129F+, \$95; Worlds Finest 94 F+, \$180; Tales of the Unexpected 43F, \$168; Superman 199F, \$60. Ernie days 973-482-5430.

X-MEN #23, 24, Good+, \$8 ea.; 25, 27, Fine, \$25 ea.; 31, 33, 38, Good, \$6 ea.; 39 VF, \$25. Ben Apilado, 99-149L Kohomua St., Alea, HI 96701. Ship \$5.

TALES TO Astonish #54-58, 61, 67, Good+, \$6 ea.; #47 GVG, \$14; #54-58, VG, \$12 ea.; 70 VG, \$10. Ben Apilado, 99-149L, Kohomua, Alea, HI 96701.

TALES TO Astonish #71, 72, 75-82, Good, \$5 ea.; 85, 87, 88, 93, 95-97, 99, Good, \$4 ea. Ship \$4. Ben Apilado, 808-485-5079.

FANTASTIC FOUR 22, 31, 36-38; 42, 43, \$4 ea. #53, 54, 56-58 VG-, \$6 ea. 60-63 VG, \$7 ea. Ben Apilado 808-485-5079.

FANTASTIC FOUR 32-38 Good+, \$6 ea. 40 VG-, \$9. 41-47, 53-55 VG, \$10 ea. Ship \$4. Ben Apilado, 99-149L Kohomua, Alea, HI 96701. 808-485-5079.

SILVER AGE added to site. DC, Marvel, misc., many high grade. Other additions too. http://collectibleshop.tripod.com Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229. 941-966-6816. buymystuff2@homr.com

35-45% BELOW Guide: Batman, Superman, action, adventure, detective, etc., 1958-1978. 209-825-0479. Kurt Klingenfuss, 810 Wentworth Ave., Manteca, CA 95336.

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SILVER AGE added to site. DC, Marvel, misc., many high grade. Other additions too. <http://collectible.tripod.com> Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229. 941-966-6816. buymysshop2@home.com

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STAR SPANGLED War Stories #151 and 154, F+, signed by Joe Kubert, \$75 for both plus \$3.20 S/H. Don Marshall, 137 Guernsey St., Brooklyn, NY 11222.

LEAGUE OF Extraordinary Gentlemen #s 1, 2, 3, \$15 plus \$3.20 priority shipping. Don Marshall, 137 Guernsey St., Brooklyn, NY 11222. hotdon70@hotmail.com

50¢ COMICS, no postage, mostly DC but some other publishers. Write for list. John French, 5707 Walther Ave., Baltimore, MD 21206.

WAMBI JUNGLE Boy (1952) Good, \$6 postpaid; Weird Thrillers #1 (1951) VG, \$90 postpaid. Mike Robertson, PO Box 372, Maple Valley, WA 98038. E-mail: MRobert722@aol.com

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I WANT comic collections and overstocks of modern issues. I'll buy anything at the right price. Mike: todasco@yahoo.com

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MOVIE- TV paperback tie-ins and adaptations, hundreds of titles available. The Book Stop, 226 East Meadow Ave., East Meadow, NY 11554. 516-794-9129.

COLLECTIBLE TV & movie paperbacks. Some hardbacks. Many old favorites. List available. D. Mark Simpson, 482 Hudson St, Sault Ste. Marie, Ontario, Canada P6C 3P5.

ACTION, HORROR, Mystery, Pulp, SF TV and Western paperbacks for sale. Send wantlist. The Funnies Farm, 1A Ward St., Suffern, NY 10901. E-mail: msgr4289@aol.com

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TV TIE-IN paperbacks wanted. Kojak, McCloud, Rockford, Shaft, Mannix, Columbo, Ironside, etc. Send list/catalog: Mike Valerio, 7240 Ranchito Ave., Van Nuys, CA 91405.

READING COPIES of Griffin's Brotherhood of War and Badge of Honor, full sets if possible. Clay Noia, PO Box 3387, Crestline, CA 92325. 909-338-0307.

4440 PULPS, FOR SALE

SHADOW BLUE Coal ring, NM, \$450. Many other pulp, radio, comic premiums for sale or trade for Golden Age Comics. Tintley, DC. 612-616-9642.

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HERO. HORROR. Detective & Spicy. Will pay more for high grade and key books. Chris Ticknor, 3400 Eisenhower Rd., Columbus, OH 43224. ctick@aol.com

BUYING PULPS! All kinds, large lots or small. Argosy, Adventure, Weird-Tales, Astounding, blue book. Send your lists! James Doyiakos, 2221 W Lawrence, Chicago, IL 60625-1903.

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WEIRD TALES pre-1938, Amazing Stories pre-1930, Astounding Stories pre-1950. Steve Spilger, 16830 Barrington Court, Granger, IN 46530. 219-272-1310.

HERO. HORROR. Detective & Spicy. Will pay more for high grade and key books. Chris Ticknor, 3400 Eisenhower Rd, Columbus, OH 43224. ctick@aol.com

WANTED WEIRD Tales pre 1939, Amazing Stories pre-1930, Astounding Stories pre-1950. Steve Spilger, 16830 Barrington Ct., Granger, IN 46530. 219-272-1310.

BUYING PHANTOM Detective pulps, also Spicy Detective and Spicy Mystery. Joe Paraszczuk, 856 Alan Dr., Wantagh, NY 11793. 516-826-7416.

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MONSTERS UNLIMITED #5 thru #7, 1965-66, F/VF, all three issues for \$10 postpaid. 2 sets \$18 postpaid. Bob DiPasquale, 2112 Lancelot Ln., Jacksonville, AR 72076. 501-982-6273.

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PLAYBOYS #1-10 Fine, call with offers. Checks, charge, MO OK. Book Stop, 226 East Meadow Ave., East Meadow, NY 11554. 516-794-9129.

SEEKING AMAZING World of DC comics and Foom issues, lower grade, reasonable. Info to: R Sayre, PO Box 6835, Seffner, FL 33583-6835.

EPIC ILLUSTRATIONS wanted #27, 31, 32, 34. Call Brian 978-989-0987 or 6 Shawsheen Road, Lawrence, MA 01843-1414.

FIRST 10 Life magazines, 1936, Fine cond., \$425. Steve Berdy, 159 W. Sherman Ave., Newark, NY 14513. 724-748-4980.

4450 MAGAZINES, FOR SALE

ADULT CATALOG: Playboy (alphabetized celebrity appearances), NSS, Gent, Fetish, books, videos, comix. (Must be 21). Send age statement, \$1: Polwort, POB 5152, St. Louis, MO. 63139.

PLAYBOY AND misc. rock music magazines, (Creem, Circus, Hit Parade, others). Send want lists to: John Adams, 285 Beattie Ave., Lockport, NY 14094-5641. E-mail: jqaiii@aol.com

4451 MAGAZINES, WANTED

WANTED! HORROR Tales: December 1974, Terror Tales: October 1976, January 1979, Witches Tales: November 1973. Gene Broxson, 22676 Ottawa Road, Apple Valley, CA 92308. 760-247-1428.

NATURALIST NUDIST material wanted. Buying non-airbrushed mags, books, etc. Send lists with issue numbers, year and condition. S. Dowdy, 5120 N. Spring, Roanoke, VA 24019.

VAMPIRELLA #1 (Warren) wanted in Near Mint or better; paying cash for sweet copies. 517-348-4992 or e-mail: lion@freeway.net

TV GUIDE 7/30/60, 1/15/66; TV radio mirror, 1961 (Bullwinkle & Rocky cover story). Karl Wilcox, 628 Morningside Dr., Chester, SC 29706.

HOT ROD cartoons wanted, 1967-1970. Also Big Daddy Roth models. L.B. Smith, Box 664, Plover, WI 54467.

COMIC BOOK Marketplace need reading copies 3, 6, 7, 8, 10-12, 16-18, 20, 23, 26. Hogan's Alley 1, 2, L. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831.

BUYING MAGAZINES. Individual offer prices listed for 1000's of titles/issues in all grades. Send LSASE to HRB, PO Box 7086, Clearwater, FL 33758-7086 or http://members.aol.com/hrbholding.

WANTED: WEIRD Vampire Tales: October, 1980 and any 1982 issues. Gene Broxson, 760-247-1428, 22676 Ottawa Road, Apple Valley, CA 92308.

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STAR WARS poster magazine #1-13, VF/NM, \$100. Call to reserve. Joe 814-938-8044.

STAR WARS, Aliens, Nightmare Before Xmas collections for sale. SASE, e-mail for lists. Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229. 941-966-6816. buymystuff2@home.com http://collectibleshop.tripod.com

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THE SILENT Invasion, Volumes 3, 4 by NBM, \$10 each. Super Bowl #32 program, \$12 cover, \$8. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

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CAPTAIN EASY, need NBM books, vol. 15 and up. Dan Davis, 5596 Miller Rd., Celina, OH 45822. E-mail: dandavis@bright.net

4630 TRADING CARDS FOR SALE

TRADING IN Houston: my junk sports cards for your junk comics. Too heavy to ship. E-mail: towards2112@towards2112.com

WITCHBLADE UNCUT card, holograms. \$25 includes shipping. Great deal. I originally paid \$70. Info: Send SASE. Linda Mar, 11015 Freer St., Temple City, CA 91780.

1991 X-MEN Jim Lee autographed card, B/O or trade for sports unopened boxes or cards. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. hockeynut54@juno.com

POKEMON MEW promo card, only available thru Pokemon League, Mint condition, twenty available. Wow. Each \$5 postpaid. Robert Heuberger, 133-35 118th St., Ozone Park, NY 11420.

CONAN CHROMIUM II, \$20; Elvis Presley 1978, \$25; Marvel Masterpieces I, \$35; Olivia II prism, \$20; Silver Surfer, \$25; X-Men I (CI) \$20. Ship \$5. Ben Apilado 808-485-5079.

HUSTLER I, II, III, \$20 ea. Three Dolls, Hot Shots, \$15 ea.; Lady Death 1, \$40. Adults only ship \$5. Ben Apilado, 99-149L Kohomua, Aiea, HI 96701.

TRADE \$75 value Mint "Rookie" sport cards (no commons) and non-sport cards. Your bank wrapped roll Sacagawea dollars. Partin, Box 3460, Morristown, TN 37815.

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SETS \$15 each: Ash, Dawn-Another card set; Spawn (wide); DC Outburst, Kingdom Come extra. Robert Sands, 65 Fox Chapel Dr., Orchard Park, NY 14127.

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SALE: OUTER Limits complete 50 card set from 1964, Exc./NM. Call 315-253-2054 or write Michael Wilczek, 33 Arlington Ave., Auburn, NY 13021.

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STAR TREK in motion, 24 card basic set, \$25.99. Binder with sound card and add sheet \$55.99. Henry Lanagan 3, PO Box 522, Bryantville, MA 02327.

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MARVEL MASTERPIECES '94, Marvel Universe III, Spidey Premium '96, X-Men Ultra '95 sets \$12 each postpaid. Michael Rose, 28239 Thackeray Ave., Hayward, CA 94544. 510-783-1362.

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WANT CONAN 1988 series cards. Will buy or trade. Charles Johnson, 741 First Ave., Gibbon, MN 55335.

WILL TRADE Superman platinum cards for Grod cards. Send want and have lists to: Gene Reuters, 1932 Randolph Ave., Topeka, KS 66604 and we'll trade.

NEED BUFFY Series 3 complete set. Thanks. S. Burnett, 210 Wayne St., Monticello, KY 42633. Also need certain N64 and Playstation video games.

STAR WARS vehicles #60 3Di 4, 17, 62, 63, ESB 1980 352 reasonable prices sought. CM Taylor, 6708 Parsons Blvd, 68, Flushing, NY 11365.

STAR WARS (Topps '77) #207 (corrected), stickers 23, 29; Silly Cycles #16, wrapper; Odder Odd Rods #1, Oddest #130. J.Mirriore, Box 2212, Hollister, CA 95024.

JULIE STRAIN- Marilyn 2000, Bottle Page 2000, SHI Mega set, Lady Death Mega clear, Playboy puzzles, AZZQ. SASE. Louis Bosse, 1120 Aurora, Muskegon, MI 49442-5932.

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BLUE BEETLE Radio Show, 24 episodes, \$30 postpaid. Save \$10. Send check or money order to Doug Simross, 2642 Swans Rd. NE, Newark, OH 43055.

636 SUPERMAN episodes on 3 CDs, MP3. Must listen using computer. 150 listening hours, \$65 postpaid. Kent Alexander, 1402 Marilyn, Carterville, IL 62918.

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ALL 6 CDs for \$110 postpaid. 300 listening hours. OTR sampler CD only \$2 postpaid. E-mail me and you can get \$10 free. E-mail: alexander_kent@hotmail.com.

200 SHADOW episodes on 2 CDs, MP3, must listen using computer. 100 listening hours, \$45 postpaid. Kent Alexander, 1402 Marilyn, Carterville, IL 62918.

FRANK SINATRA Rocky Fortune from Radio Spirits. 18 shows, six tape album, \$34.98 list. Sale \$25 ppd. Bruce Meservey, 778 41st Ave., San Francisco, CA 94121. 415-752-8694.

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FUNNY FACE drinks, 1964 Injun Orange, Mint, unopened pack, \$450 or trade for Freckle Face Strawberry unopened pack. Marc 516-829-8376. marc@simon@netscape.net

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TARZAN BELT buckle set of twelve, 1975 Tarzan guide price is \$250. My price is \$195. John Rose, 713 Oak Street, La Crosse, KS 67548.

CHECK OUT Quasar auction for large lot of 1960s fanzines at http://www.quasarcomics.com Includes comic art, fantasy illustrated after ego, many more.

COMIC STRIPS: Sunday Section. Batman, Dick Tracy, Smilin Jack, Katjammer, Gasoline Alley. Misc. comic books. Write: Joe Garland, PO Box 670, Vista, CA 92085-0670.

4661 MISCELLANEOUS, WANTED

WANTED SUPER Powers MOC, Aquaman, Batman, Brainiac, Green Lantern, Robin, Superman, DeSaad, Firestorm, Green Arrow, any half-card. Hal Reed, 320 Parkshore Dr., Columbia, SC 29223.

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WANTED VICTORIA Paris videos. Send list to: Rt 10 Box 490, Lake City, FL 32025. Also Desiree Cousteau videos wanted.

MAD, NATIONAL Lamoon oddball stuff, books, statues, albums, posters, playbells, radio shows, jewelry, art. E-mail: wylid1m1@netscape.net or Vince, 52201 Rue Bon Jour, Mattawan, MI 49071.

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SEEK HARDBOILED Watchmen Bullets Broads Booze in hardcover. Please mail price list including shipping costs to: E. Perez Jr., PO Box 2013, New York, NY 10163.

BIG "ULTIMATE" Iron Giant toy. Comic artist ("Flash" inker) will trade original art (request list) for one. Doug Hazlewood, 112 Chimney Rock, Victoria, TX 77904.

"DUNGEON OF Harrow" (Boyette film), VHS. David Hissong, 17931 New Gambier, Mt. Vernon, OH 43050.

USED CONDITION wanted Marvel, Masterworks, 5, 6, 10, 13, 15, 16, 19, 21, 22 and 25 EC hardbacks crime and romance also. K. Salvio, 427 Weaver, Greensburg, PA 15601.

DOCTOR WHO episodes/videos Wanted: Need: 1st and 2nd Doctors: Full stories as well as individual episodes from missing stories; 3rd Doctor: Planet of the Daleks (episode 3)/Invasion of the Dinosaurs (episode 1); 4th Doctor: The Robot (complete story); Spin-Offs: K9 & Company/Down Time (both complete stories); Documentaries: Bidding Adieu: Filming of the New Doctor Who/The Missing Years: Special Videos: Ice Warriors/The Crusade & Space Museum (both including audio recordings); Year Videos: The Pertwee Years/The Davison Years/The Colin Baker Years/The McCoy Years; Parodies: Doctor Who & the Curse of the Fatal Death/The Pitch of Death & The Web of Caves; Fan Videos: Devious (starring Jon Pertwee); Radio Adventures: Exploration Earth-Part 3: The Time Machine; BBV Videos: The Zero Imperative/The Probe series/The Stranger series (video & audio) & Blake's 7 episodes. **AARON STILE**, 306 Brookrun Dr., Akron, Ohio 44321 E-Mail: AvonS@aol.com

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SUPER POWER toys, loose in Mint condition. Contact jim Seeber, 3420 Rork Rd., Hastings, MI 49058. These are great for any DC toy fan.

CD-ROM'S: SUPERMAN, Batman, Aquaman, Superboy & The Tick. 5 for \$25 or trade for other CD-ROM. A. Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

STAR WARS, Aliens, Nightmare Before Xmas collections for sale. SASE, e-mail for lists. Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229. 941-966-6816. buymystuff2@home.com http://collectibleshop.tripod.com

GAMMA NIGHTS: TSR's Gamma World's Mint Science Fantasy role playing board game and supplement, \$20, \$4 P/H. Cernert, S.H.V., 2110 Payne St., #011. Louisville, KY 40206.

LILY MUNSTER Doll Limited Edition Collectors Series from the TV show, mint in box, \$20 postage paid. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

GREEN LANTERN superpowers poseable action figure w/water jet action ring, Toy Biz 1st series large card MIP \$30. 10144 Wheatland, Sunland, CA 91040. 818-352-4096. smallstep@juno.com

"JAWS" JAWLERY necklace and plastic jaws ring from movie. Necklace on card, \$100. Steve Berry, 159 Sherman Ave., Newark, NY 14513. 724-748-4980.

FRAZZETTA DEATH Dealer bronze statue, ultra rare, 1 of 50, \$5,500 OBO. Cash/trade for original comic book art Kirby, Ditko, Ross, Linsner. 704-596-0807 or journey2@mindspring.com

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YELLOWBACK LIBRARY is a monthly magazine for collectors of children's series books. Sample copy \$3. Box 36172, Des Moines, IA 50315.

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GASOLINE ALLEY Sunday strip for Sept. 5, 1999. Karl Wilcox, 628 Morningside Dr., Chester, SC 29706.

NEEDED FOR art history research project: Steve Roper 8/6/61, Winnie Winkle 7/16/61, The Little King 4/2/61. Please help. David Barsaloud. E-mail: barsaloud@sps.springfield.ma.us

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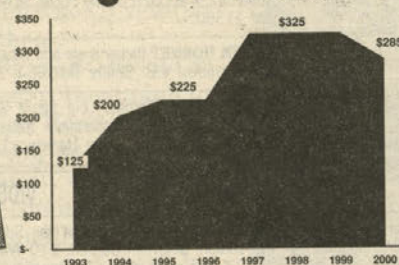
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COMICS
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REPORT

Feb. 27, 2000 — March 4, 2000

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Comics go to war!



Since World War II, war comics have been a staple comics genre. During World War II, most every comic book had a war-themed cover, many advertising bond drives and other homefront war efforts. After the war, super-heroes went back to fighting "normal" crimes, and war comics marched on. In the 1950s, E.C.'s war comics focused more on the horrors of war and combat situations of the ordinary soldier, rather than super-heroic efforts of a fictional platoon of buddies. In the decades since then, war comics have seen both super-heroic sergeants (Rock and Fury) and more gritty portrayals of combat (*The Nam*).

ComicBase's Pete Bickford says, "Sgt. Fury" always thought of himself as a lowly soldier, but, in #13 of his series, *The Howling Commandos* crossed paths with the legendary Captain America in the only super-hero crossover of the series. This classic team-up goes for \$285 in Near Mint, but a replica edition which circulated as part of a 'Marvel Value Pack' set a few years ago lets you read the same tale for just \$2."

FRONTLINE
COMBAT #1E.C. • Jul-Aug 51
Cover 10c

An intelligent and beautifully illustrated war title, *Frontline Combat* owes much to artist and editor Harvey Kurtzman. George Evans, John Severin, Will Elder, and Wally Wood also contributed stunning art to the series. *Frontline Combat* effectively melded history, action, and human drama into a truly classic series.

Current NM price: \$500

STAR
SPANGLED
WAR
STORIES
#151DC • Jul 70
Cover 15c

It's the first appearance of The Unknown

Soldier, one of DC's most intriguing characters. The Soldier (who is never identified) was a G.I. who was so terribly wounded in combat that he effectively had no face left. To compensate, he became a master of disguise who could impersonate virtually anyone. He then used that ability as a secret agent working against the Nazis, determined to prove that a single man, in the right place, could change the course of the war.

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BLITZKRIEG
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An interesting curiosity in the war comics genre, this short-lived series featured World War II adventures seen through the eyes of German soldiers. The German soldiers were portrayed as humans, capable of the same heroism as their Allied enemies, an approach that was considered novel.

Current NM price: \$7

COMBAT
KELLY #1
(2nd series)Marvel • Jun 72
Cover 20c

The original 1951 *Combat Kelly* series was remarkably brutal and ugly. Worse, it had a habit of using extreme coloring for the faces of enemy soldiers, turning them quite literally into the Yellow Horde. Marvel's 1972 revival was much improved in terms of artwork, but now the extreme coloration was on team member Little Bear, a Mohawk Indian whose face was colored bright red and whose preferred weapon was a bow and arrow.

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COMMENTS

BY JOSHUA NATHANSON

INCREDI-
BLE HULK
#2Marvel • Jul 62
Cover 12c

This was the second appearance of The Hulk and the first ap-

pearance of the green-skinned Hulk. For high-grade Silver Age collectors not ready to pay around \$8,000 for *Incredible Hulk* #1, this is the next best thing. Early *Hulk* issues in this condition are scarce.

Sold in VF/NM CGC 9.0 for: \$2,500

SUPERMAN
#17DC • Jul 42
Cover 10c

Featuring well-known, classic Hitler and ohio cover,

is one of the most highly mandated early *Superman* issues. This issue sells quickly in grade for a considerable premium.

Sold in VG/F (restored) for: \$

HAUNT OF FEAR #15 (#1)

E.C. • May 50 • Cover 10c

This first issue sold quickly unrestored Very Good condition. It is considered a scarce issue. Demand outweighs supply this early, key E.C. issue.

Sold in VG for: \$420

Joshua Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

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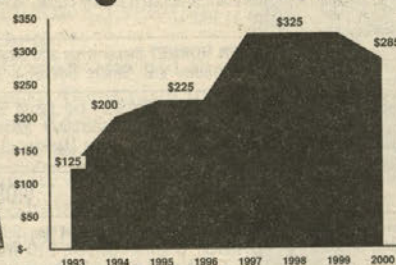
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Sold in VG/F (restored) for: \$290

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Tues. Mar. 21, 2000	1378	Apr. 14, 2000	Tues. Apr. 11, 2000	1381	May 5, 2000
Tues. Mar. 28, 2000	1379	Apr. 21, 2000	Tues. Apr. 18, 2000	1382	May 12, 2000

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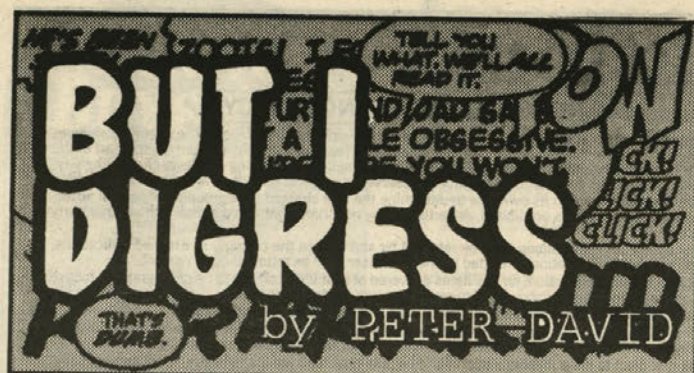
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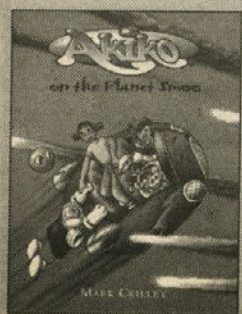
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Thanks, however, to a society that facilitated his getting his hands on a loaded gun, we now know at age 6 that the kid was an accident waiting to happen. Oh, sure, a little girl is dead. But think of all the potential future victims whose lives have been spared since we now know the boy is dangerous. So he can be handled in the manner appropriate to my newfound worldview: He can be sent to Texas and executed.

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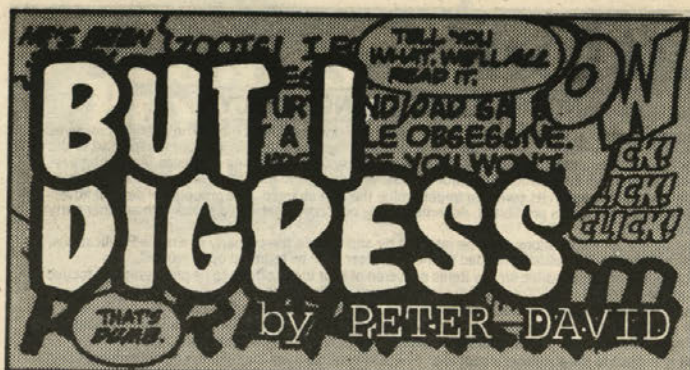
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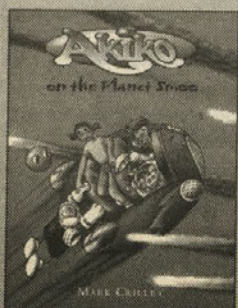
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9⁴⁹

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16⁹⁵/19⁹⁸/38⁹⁵

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29⁹⁵

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- 2000AD Action Figures Series I (O/A)
- Buffy the Vampire Slayer: Angel Vinyl Figure (O/A)
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- Faust: Singha's Talons #4 Wraparound Cover Edition
- Frank Frazetta Series I Figures (O/A)
- Frank Frazetta's Death Dealer Previews Exclusive Figure (STAR08730)
- Marv Action Figures (O/A)

- NBX "Worried" Jack Figure in Pale Gray Coffin

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- Universal Monsters The Mummy's Tomb 12" Figure
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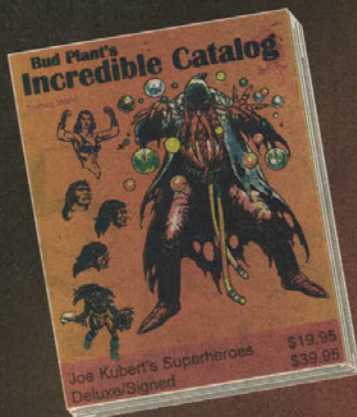
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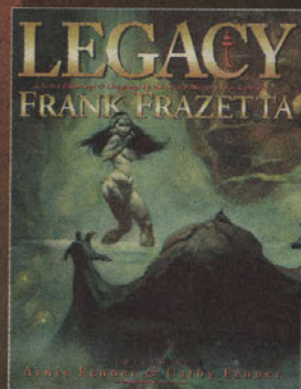
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* Art and Publishing Supplies, Book and Comics Sources, Comics Cons, Comics Hobby Services, Comics Hobby Supplies, Comics Publishers, Entertainment Sites.

16 Heavy Hitter

Comics Guaranty Corporation is becoming a major player in the online buying and selling comics world.

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24 Favorites

CBG's readers picked their top sites of all — and, for that matter, suggested other cool places.

PUBLISHER

Mark Williams

EDITOR

Maggie Thompson

MANAGING EDITOR

John Jackson Miller

PROJECTS EDITOR

Brent Frankenhoff

ASSOCIATE EDITOR

Joyce Greenholdt

AD MANAGER

Norma Jean Fochs

AD SALES

Shannon Frane

AD SALES

John Hammond

SALES ASSISTANT

Lori Hauser

(715) 445-2214

Editor's Note

Attend a comics con in your home

■ Maggie Thompson

The photo below is the earliest evidence of my reading a comic book (taken when I was 4). After the picture ran in *Comics Buyer's Guide*, a friend made it her mission to locate a copy of the comic book in the picture so I could have it in my collection — again. (Thanks to Michelle Nolan, you can see it on the cover of this very guide!) In order to locate it, she devoted considerable precious time at a major, bustling convention, going from dealer to dealer to track it down. Today, collectors still get kicks from conventions and print. Hey, we *collect* print! But we can add to our pleasure — and our collections — by the online convention that is the Web. ♦



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■ Maggie Thompson

What experiences have *Comics Buyer's Guide* readers had when they've bought and sold on the Web? They shared their thoughts with us:

Have you tried selling on the Web?

- "I have sold (and bought) items on eBay and have enjoyed it very much. The biggest disappointment: finding something isn't worth as much as you thought. With the amount of traffic on the Web, if someone isn't willing to pay your asking price, chances are good that you have priced it above market value. I have sold some mini-comics via the Web and, since I don't have a 'For Sale' web page specifically for this, it's a nice bonus."

- "I still haven't had the need to purchase over the Web (although I've done some swaps with fellow posters)."

- "No, never tried that."

- **"Success:** I sold the free *Undertaker* #0 from *Wizard* for \$7 by auction.

- **"Disappointment:** Sold my *Magic* card collection, book valued at about \$1,500, for \$280 (netted about \$220 after listing expenses)."

What's the best find you ever made on the Web?

- "A Mego Green Arrow still boxed for 20 bucks."

- "A piece of *Shadow* memorabilia I had wanted for years but that had long been sold out."

- "The search engine Yahoo."

- "The message board www.sig.ma.net/alvaro."

- "I bought some hard-to-find Mike Allred original art — and the seller was Mike Oeming! Double bonus."

- "A girl whom I met online and dat-

ed for about a year. But that's another story ..."

- "The Silver Surfer site has connected me to friends that I didn't know I had! The page I found on how to knit chainmail was very helpful, too!"

- "I assume you mean comic-book finds. The best was probably a copy of *Amazing Spider-Man* #42, featuring the first time we see Mary Jane's face, for only \$10. I bought that via eBay. I've gotten many great other finds via eBay, as well."

- "I bought a 1943 issue of *More Fun Comics* from someone online for \$35."

What do you like best about online shopping?

- "The price is often lower, there are no jurisdictional issues (everywhere is just a 'click' away), it's so convenient, and you can get stuff from stores so far away."

- "Selection, definitely."

- "It's very easy to do. You can look all day without being bothered."

- "Haven't done any yet but have been tempted."

- "It's easy. Once you get over the fear of sending credit-card information over the Web, it's so easy and convenient to order merchandise online. Some people miss holding the actual item before buying but, if you know what you want and buy from reputable sources, this isn't a problem."

- "With certain products, you can get great bargains. DVDs are dirt cheap online and, even after shipping, always cost less than going to your local media store. Sites like DVD Price Search (www.dvdpricerearch.com) make it a cinch to find the best bargains in seconds. It's also convenient." ♦

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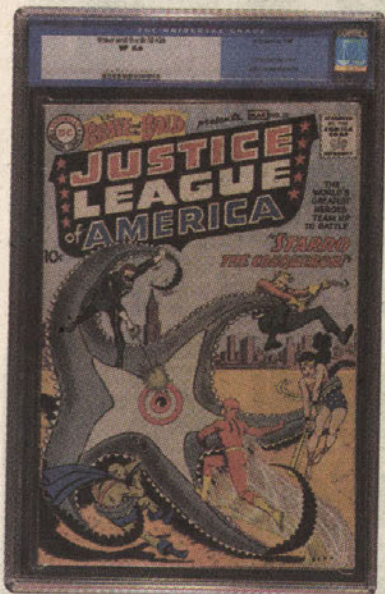
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Heavy Hitter

■ Maggie Thompson

When Comics Guaranty Corporation began in 1999 to announce its plans to



comics collectors and hobby dealers, there was initial skepticism. After all, comic books are a hobby attracting people who want to read the entertaining stories the comics contain. Moreover, a comic book has interior pages that are vulnerable to damage that an examination of the covers alone would not reveal.

What has happened in the few weeks since CGC-graded material has appeared for sale is a very positive reaction from buyers and sellers alike.

Comics Buyer's Guide #1373, for example, carried ComicLink's Joshua Nathanson's sales reports on two CGC-graded items, *More Fun Comics* #98 (VF+, CGC 8.5) for \$675 and *Kid Komiks* #4 (NM-, CGC 9.2) for \$1,025. The VF+ *More Fun* from 1944 brought a price closer to what NM would usually bring, and the NM- *Kid Komiks* brought more than 20% more than the expected price on a NM copy.

The advantage to both buyer and seller is that a respected expert with no ties to buyer or seller has evaluated the issue in question and determined how it relates to the industry standard of grading. Since one of the major problems of buying material via online auctions or from online back-issue "shops" is confidence that what is shown is of the quality described, that can be vital.

These CGC packages show the color coding for unrestored issues and the space CGC provides for additional notations. For example, the copy of Fantastic Four #2 not only notes condition (VF 8.0) but also "Pre-Marvel chiping," the publisher, the date, the notation "First appearance of the Skrulls," and "Jack Kirby art." The sealer's top is flat enough to carry an additional label, so the issue can be located from the top when it's in a box.



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So what are the services that lie *behind* what you may be buying online? CGC offers the following tiers of service options, many based on the esti-

mated value of the item, rather than the speed of the evaluation. (There are good reasons for this. Think of the insurance burden of the company while high-value material is in its vaults.)

WalkThru (same-day service) is \$85.

Value \$5,000 or less \$40

Value \$1,000 or less \$25

Value \$250 or less (3-issue minimum) \$19 each

Issues published after 1975 (4-issue minimum) \$12.50 each



And there's a "PreScreen" service for those who would like to specify a minimum grade on quantities of 100 or more comic books. In that case, the fee would be \$1-3 per issue based on quantity — plus the tier charge for issues that meet or exceed the designated minimum grade. (For example, if you sent 100 comic books and wanted CGC to sort out the Golden Age issues that were in at least Very Fine 8.0 (the condition of the two comics on page E16), you'd get charged \$1-3 per issue for the issues that *weren't* in that condition. Those would be returned without further grading. But if, of those 100, five were in that condition or better, they'd be charged according to the rates above.

Only a few CGC-graded items are online so far — but they're worth looking for. ♦

CGC will determine restoration and other variations from the comic book as it appeared on the newsstand. One aspect of the evaluation is a variation in the color coding of the labeling. For example, this copy of X-Men #1 has what CGC calls a "qualified" grade — so the label is green, instead of blue. The label explains "Qualified VF/NM 9.0" "4 and 1/2 inch jagged tear on back cover and last page at spine" — some of which can be seen through the packaging.

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• Warp Graphics' Richard Pini commented recently that his Elfquest website has been established "just about longer than anyone else." It seems appropriate, since the *Elfquest* comic book was a pioneer in the field of self-publishing, with the characters' first appearance in 1978 and Wendy and Richard Pini's first issue in April 1979. With the strip now in production as a film and toys for the 2000 holiday season planned, he noted, "True, Marvel and DC were online a little before Elfquest was, but I always took perverse pride in the fact that they had alcoves on AOL, where www.elfquest.com was, I think, the first dedicated comic-book site."

• Several CBG readers contrasted chat rooms and expressed a preference for message boards, instead. One com-

mented, for example, "AOL offers many nice comics-related boards with some pros taking an active part in 'their' board or that of a comic book they're working on." Note page 22. ♦

Watch Out!

Yahoo

www.yahoo.com

CBG got two recommendations for www.wahoo.com. A check established, "Note: Yahoo is the place for getting general information and software. Wahoo is not." At the bottom of the display was another note: "For anything else, go to www.yahoo.com. I'm serious. I can't give you anything that will make your background animate. Or make your text colors change. If you ask me for them, I won't answer." Type carefully!

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Don't Miss!

www.sigma.net/alvaro walked away with honors as the favorite comics site for *CBG's* readers. A sampling of the response: "The Midtown Message Boards are a great source for DC, Marvel, and independent topics. While my favorite is www.sigma.net/alvaro/thor, I can honestly say that all the message boards are filled with posters willing to help with a difficult question or discuss a favorite. They even get the occasional professional on board." "Great fan forum and frequented by creators, such as Kurt Busiek and Fabian Nicieza." "The Alvaro Message Boards — Community board, Iron Man board, Avengers, and Thor boards." "The Midtown Message Boards are my favorite sites, particularly the 'Midtown Cafe/ Community,' 'Manga,' 'X- Universe,' 'Marvel Universe,' 'Four-Colored Females,' 'Reviews,' and the 'And the Rest ...' boards. There's seven sites right there!" "The must-see site for news, rumors, talking to creators, etc., especially the Superboy board. You have creators, cool posters, lots of

news, and rumors before anywhere else. It is moderated enough that there's no spam. On top of that, there's no advertisements, pop-up or otherwise. What more could you ask for?" "Avengers message board." "The Silver Surfer board is my homepage. I also check out the Thor, Avengers, Marvel Universe, DC Universe, Community, Captain America, Iron Man, X-Men, Hulk, and new Captain Marvel boards." "They're the best place I've found for up-to-date, non-biased stuff — and we get the odd guest appearance and links to other sites. I'd say the ones I visit most are the Young Justice and Superboy ones, because I collect those two series." "No true fan can pass up the Midtown Message Boards, especially the Spider-Man Message Board (my favorite). But, if you're not a fan of the web-slinger, fear not! How about visiting the Avengers, Hulk, or Batman-Superman boards? Trust me, those are just a few of the great places to visit on that site. Everyone's friendly over there, so why not come on over and join in the discussion?" ♦

Find It Now!

Asked about their favorite search engines for pursuing comics material online, there are many excellent ones available, each slightly different. Our readers suggested:

www.alltheweb.com

www.altavista.com "I can usually find any answer."

www.dogpile.com "Normally, I use it to make my search as broad as possible."

www.excite.com

www.google.com "Uses all the

biggies." "Because it searches the search engines." "My last resort, due to its depth."

www.infoseek.com "It has this formula where the website that most closely matches your description is put on top of the list. Thus, I don't have to wade through an endless list trying to find a good site. I'm usually confident that the best sites are listed on the first two or three pages."

www.yahoo.com "Just because I'm used to it." "Seems to work best for me." "It has a large classification system of entertainment and comics-related sites."

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Favorites

CBG's readers picked their best-loved sites

Comics Buyer's Guide asked its readers to list their favorite sites, and they responded. For the *favorite* site of all, see page E22. But *many* received positive remarks. You'll also find some sites which are linked or subdivisions of other sites. Grab your mouse and start your trip.

Multiple Positive Reports

<http://comicbookresources.com/>

"The best place to go for a variety of news and opinions about comic books. Warren Ellis and Steven Grant contribute weekly commentary, Beau Yarbrough provides news twice weekly. The site features three other regular columnists, the largest database of comics links on the internet, numerous message boards, Comics Shop Locator, Diamond Previews, New Comics Release List, and too many other things to list." "A source of humor is You'll All Be Sorry by Gail (no last name given). Even when I'm not 'in' on the fanboy joke (which is 90% of the time), I still laugh out loud. Very funny stuff." "The absolute resource for the comics industry. It has everything."

<http://comicscontinuum.com/> "For online comics news." "Rob Allstetter's excellent daily newsfeed." "The best site for comics news on the net, next to Another Universe."

www.anotheruniverse.com

www.mania.com "Best of the Buzz." "For online comics news." "Best for news, interviews, and shopping." (Mania is for news; another universe is for shopping.)

www.comicon.com "Rick Veitch's incredible online comic-book convention. 24 hours a day, seven days a week, it's a

place for fans and pros to mingle." "This is the online comics convention and should be in everyone's bookmarks."

www.comics2film.com "The authority on comic-book movies. This site features news about movies and TV shows developed from comic books and comic strips. News is updated three or more times a week. The site features comprehensive archives on more than 275 projects in development. Weekly e-mail newsletter, reader polls, a lively discussion board, and a fan-art gallery. (Of course, I created this site, so I may be biased.)"

www.dccomics.com "Nice site. Good content."

www.dhorse.com/ "Most publishers' sites are cluttered and not very well thought-out, but I suppose the best is Dark Horse. It has good interviews and preview art there, at least." "The best publisher-run site on the net. It was first on the Web and has really developed its site the best."

www.hellboy.com "One of the best-run fan sites on the Internet, dedicated to Mike Mignola's *Hellboy*."

www.lads.com/~plexiva/avengers "Best fan 'shrine'/ resource site dedicated to a comic book: Avengers Assemble!"

www.marvel.com "Marvel Comics' site for the Your Man@Marvel news section." "Nice-looking site. Weak content."

www.nextplanetover.com

www.wizardworld.com/

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HURST: 931 Melbourne (North of Pipeline Rd.) ★ (817) 595-4375

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The sites on pages E22 and E24 are those which received a number of enthusiastic endorsements. But there are other sites you'll want to check out. They offer such comics-associated pleasures as index-packed reference materials, commentaries on the field, focused attention on specific characters, and actual online comics. So —

Take a Good Look at These!

<http://fly.to.the.hawkworld> "OK, I am being a little biased here, because this is my site. But I believe I should be, because I'm proud of what I have accomplished with the site."

<http://4colorreview.simplenet.com>

<http://kirk.prohosting.com/avengers.html>

<http://members.aol.com/Comicproj/index.html> "Hames Ware and I [Paul Leiffer] have continued the listing project on a website called The Comic Strip Project, currently containing detailed credits and biographical sketches for hundreds of strips. Anyone can access it. The Project also contains some of my favorite comic-strip websites on the links page. Ideally, all the names and titles would be hyperlinked, but I'd be ready for the funny farm by the time I tackled that."

http://members.aol.com/goth_ama-jp/guide.htm "The unauthorized Batman collectors' guide."

<http://members.tripod.com/~ProfStein/dculist.html> "DC universe Web list."

<http://members.tripod.com/~DrOtto/>

<http://members.xoom.com/Exo>

dus1120/Resources

<http://members.xoom.com/Tenzel/index.htm> "Absolutely the best reference for characters, teams, and events in the DC universe. A lot of work and a lot of love has gone into this site."

<http://scifi.ign.com/indexes/comics.html>

<http://subreality.com/cfan.htm>

www.alexrossart.com/ross/ "Index of Alex Ross."

www.antarctic-press.com

www.bitstorm.net/rtseo "Allan Holtz has begun a project listing panels and strips, with some samples, on CD-ROM. This is his website."

www.cagle.com/main.asp "Daryl Cagle's comics links."

www.captaincomics.net "Andrew A. Smith's online column."

www.cbdb.com "Fully searchable comic-book database. You can search tens of thousands of comics by various criteria."

www.ccse.net/~ncrl "Best for shipping schedules."

www.chebucto.ns.ca/Recreation/CMA/CMA.html "Comics Media Archives."

www.chronologyproject.com/4

www.collectortimes.com/comics.html "Best for monthly creator interviews."

www.comicfanmag.com/

www.comicazee.com "Open Prairie Syndicate has some great comics here."

www.comics.com "If there's a comic strip that your local paper doesn't carry, chances are good it's here."

www.comicsedge.com "A small, but nice, selection of comics."

www.dereksantos.com/wahoo/ "A search engine that actually looks for what a comics fan is looking for. It's incredible and very nicely done."

www.diamondcomics.com/ship ping.html

www.digitalwebbing.com "An original concept: It's a portal for comics fans. ('Portal' is the term for sites like Yahoo!, which attempt to organize the Web into usable topics.) Digital Webbing features a comprehensive and well-organized database of comic-book links. It also features daily newsbites provided by webmasters, feature articles, a talent search, and much more."

www.dixonverse.com "Dixonverse has to be the best and most interactive site for comics fans provided by a comics creator."

www.dynamicforces.com/_vti_bin/ shtml.dll/search.htm

www.eventcomics.com "Not a great site in general but a cool place where you can hang out and talk with Joe and Jimmy."

www.fgi.net/~grnarrow/ga.html

www.fgi.net/~grnarrow/index.html "Being the foremost individual who keeps information on Green Arrow and family, this is the best site out there for GA.")

"Unofficial Green Arrow compendium."

www.hsx.com "Hollywood Stock Exchange."

www.icomics.com/

www.jayhosler.com

www.jinxworld.com/ "So-so site, but Bendis is there every day."

www.manwithoutfear.com/ "The Daredevil: Man without Fear site is the single best comics-character fansite on the entire net."

www.masterzdm.com/ "*Master Zen-Dao Meow* by Patrick Schaefer and Bret Ward is a beautifully illustrated site billed as 'The Great American Comic Strip Koan' about a parallel universe inside the mind of a cat. I'm particularly fond of the often-subtle transcendental humor."

www.nandotimes.com/nt/comics/ "A website that carries several comic strips, including *Dick Tracy*, *Little Orphan Annie*, *Brenda Starr*, *Animal Crackers*, *Heathcliff*, *Gasoline Alley*, *Gil Thorp*, *Mixed Media*, and *Bottom Liners*. A week's worth is available, so by checking it once or twice a week, someone could keep up."

www.psychomic.com "Best for Randy Lander's 'Snap Judgments' comics reviews."

www.pazsaz.com/scotpage.html "Super Hero Cartoon Database."

www.poochcafe.com "This is so funny and yet quite unknown."

www.rvgs.k12.va.us/~macman/ DKC/ "The Dark Knight companion."

www.sigma.net/4freedoms/MAP/

www.sluggy.com "*Sluggy Freelance*. It's a comic — comic strip, but still ..."

www.sonic.net/~comix/ "The Comic Book Clearing House. A nice place to find small-press and indy comics."

www.theartboard.com "Has a nice comic-art section in The Lowry Gallery."

www.tski.com/ga.htm

www.twistandshoutcomics.com/features/ramblings.html

www.uexpress.com "The best comic strip not published by the *Sacramento Bee* is *Overboard*, found here. Consistently witty."

www.unitedmedia.com/universal "This has around 90 strips, some adventure but mostly gag-a-day, and their roster includes *Dilbert*, *Crankshaft*,

Tarzan, *Alley Oop*, and many more."

www.warrenellis.com "Is damn cool."

**www.webring.org/cgibin/web
ring?ring=dreamfire&list**

www.wfcomics.com "Provides Tony's Online Tips, Bob Rozakis' Daily Trivia, and Alvin Schwartz' Golden Age Memories."

www.zark.com/ "*Argon Zark!* by Charlie Parker is one of the finest online comics: a terrific web-based fantasy about a man, a woman, and a robot trapped in the topsy-turvy realm of multi-dimensional cyberspace. Lots of clever effects and animation."

www.westfieldcompany.com "Best for cover scans and previews of upcoming comics."

www.members.aol.com/drg4/index1.html "DRG4's Marvel Cartoon Index." ♦

And You?

Thinking about creating your own website? Here's advice from *CBG's* readers:

- "Less flash and glitz, more substance. I'd love it if I could go to **www.Marvel.com** and check up on the vital stats of, say, Spider-Man. Or, if there's a character I've never heard of, I could check up on that character. Something a bit like *The Official Handbook to the Marvel Universe* on the Web. Come to think of it, that would be a service in and of itself."

- "I enjoy those websites which

offer a comprehensive set of services including news, columns, reviews, and items for sale."

- "Regularly update the webpage."

- "To be open to suggestion and input from anyone who visits the site would be extremely helpful."

- "Greater interaction (via message boards, mainly) with comics professionals and big-name talent."

- "Columns from industry insiders. I really enjoy those."

- "A message board to produce one thing: daily change. People visit sites with frequent scheduled changes."

- "Make the site uncluttered." ♦

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